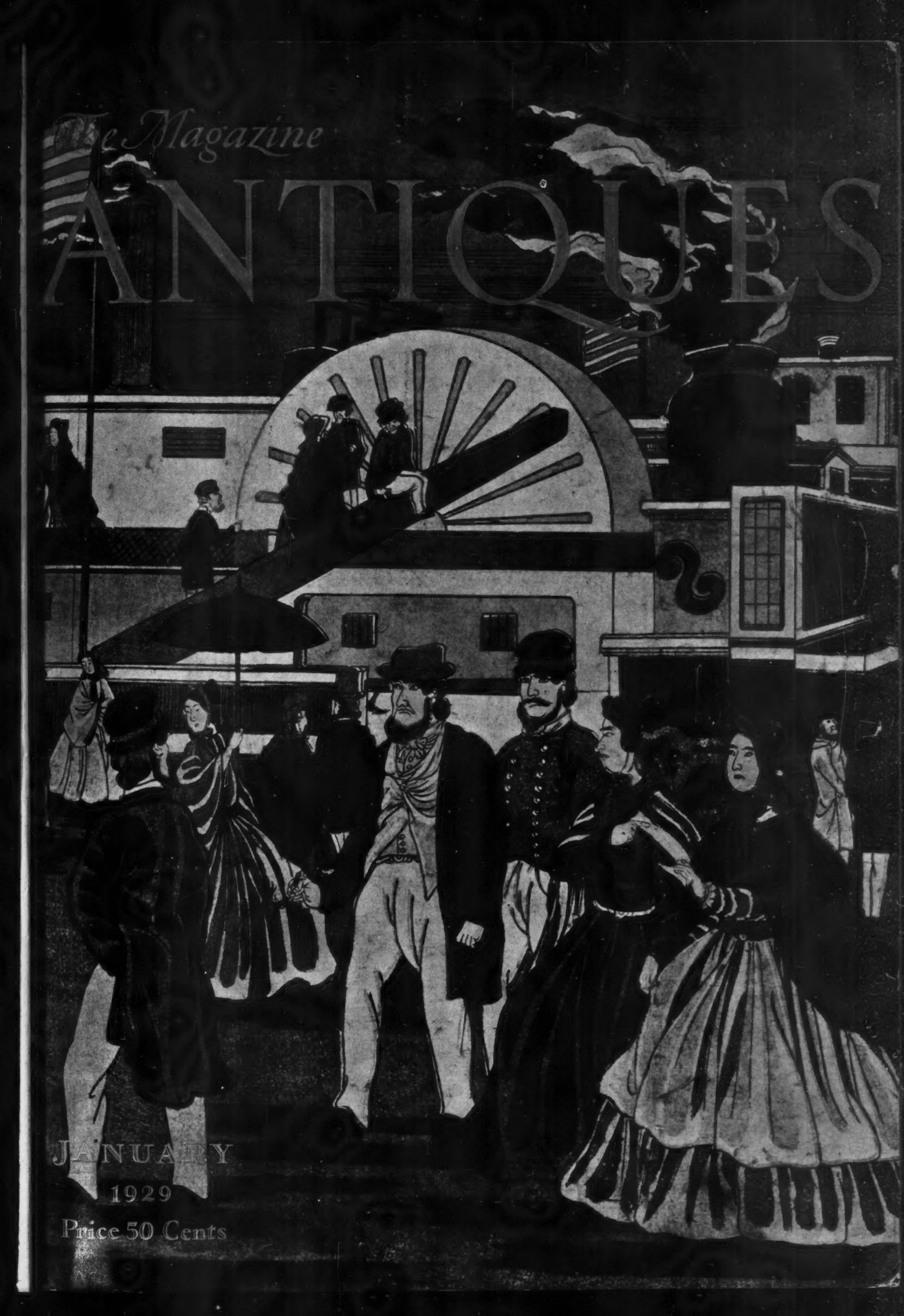
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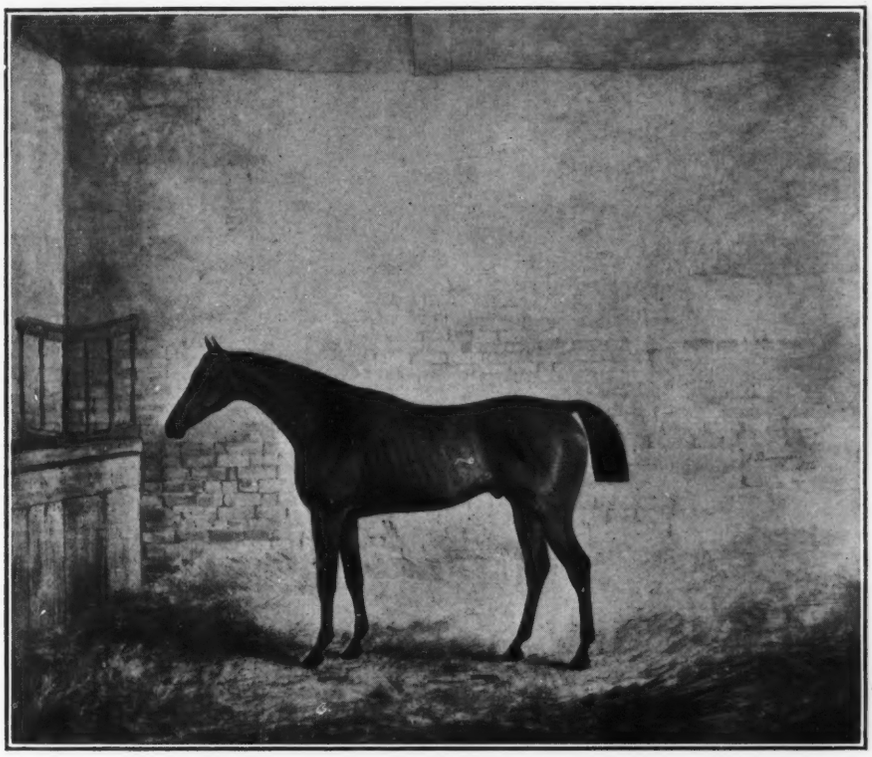

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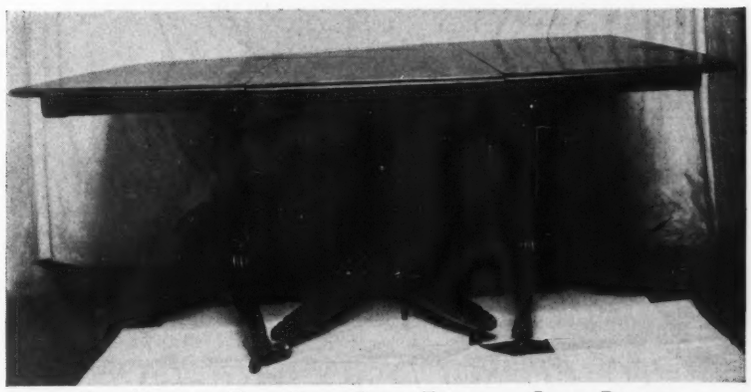

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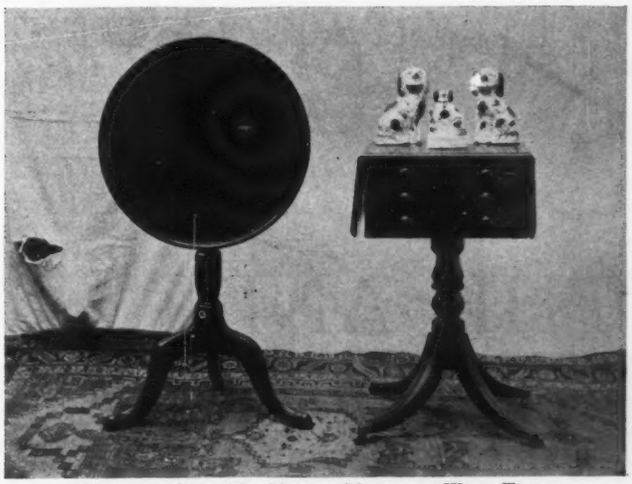

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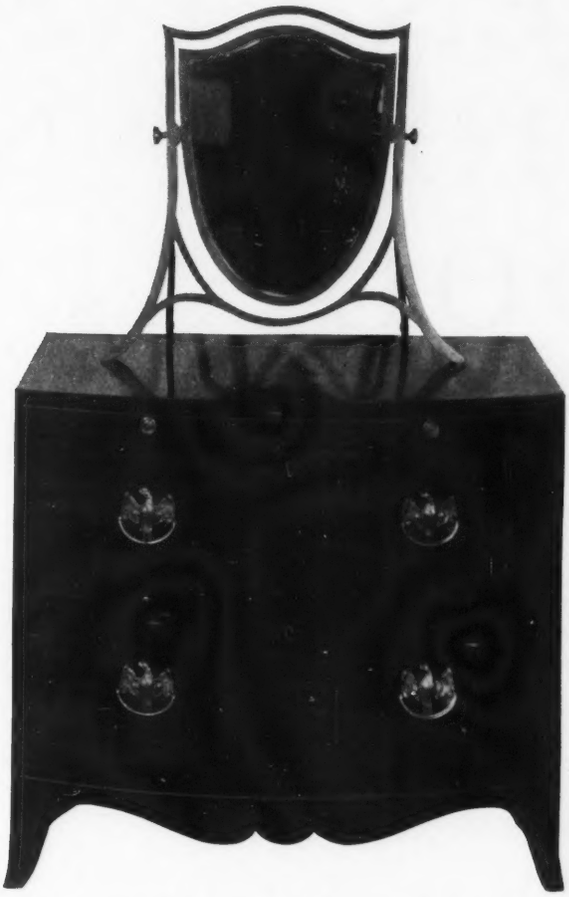

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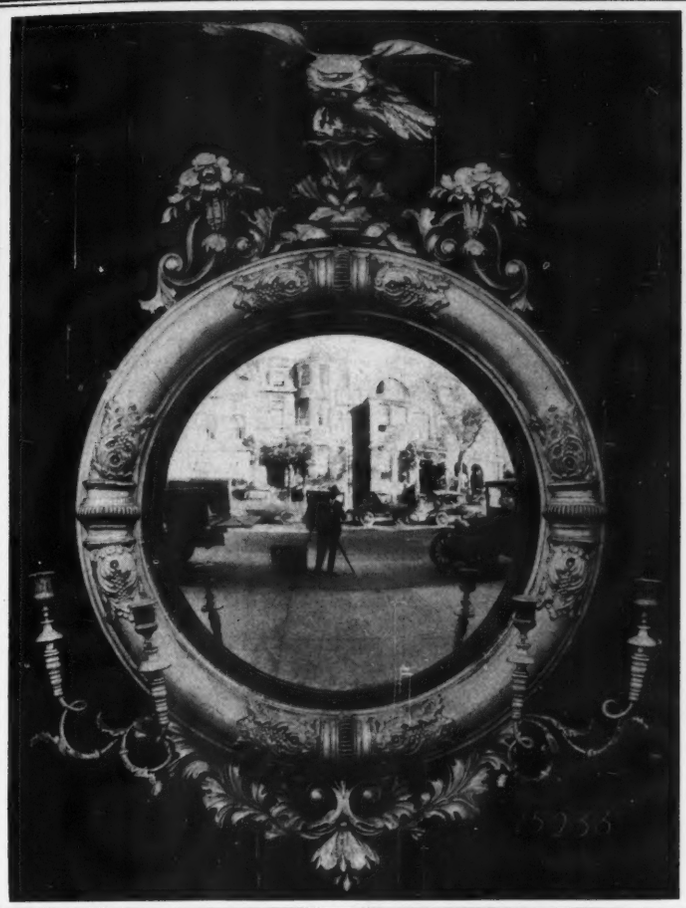

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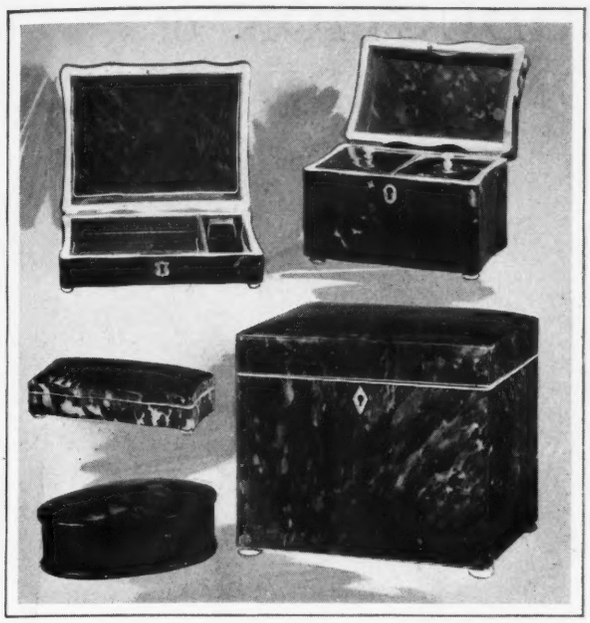

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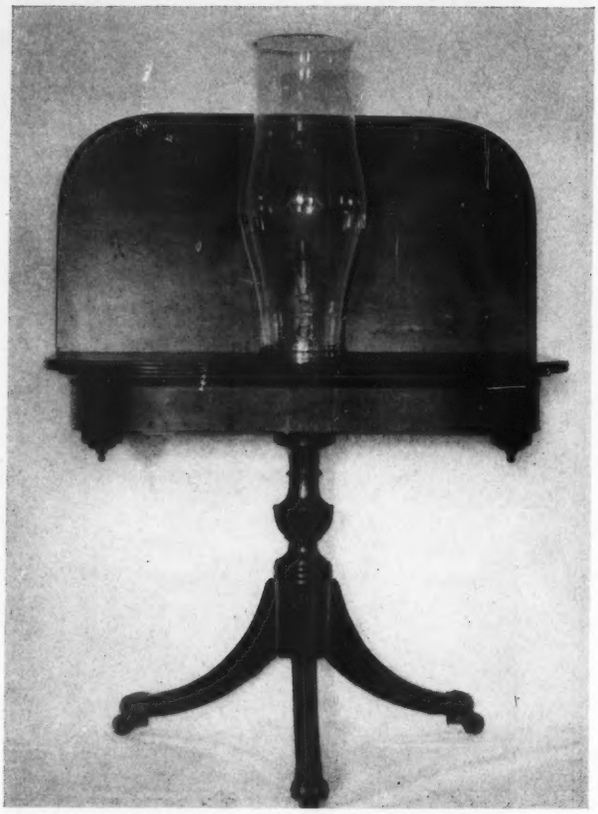

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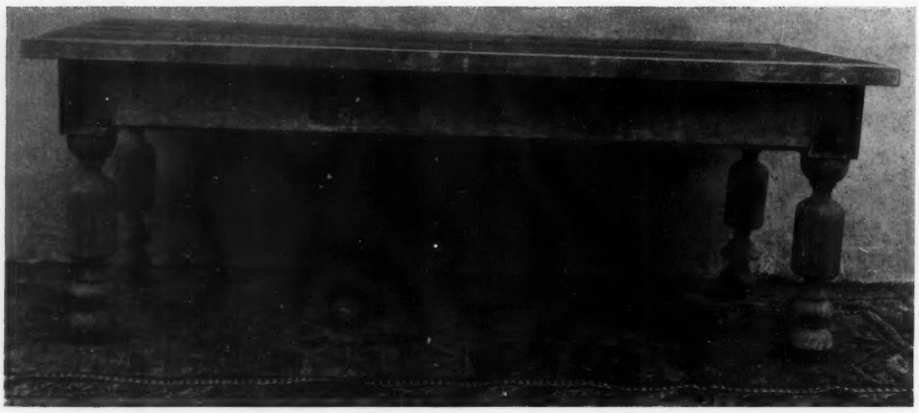

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ANTIQUES

Vol. XV JANUARY, 1929 *No.* 1

	PAGE
Japanese Color Print	Cover
Unfinished Portrait by Stuart	Frontispiece
The Editor's Attic	23
America's East Indiamen and the China Trade — *Frances Little*	27
Old Silver Salt Spoons — *Walter C. Hunter*	32
The Peasant Furniture of Southern Germany — *Philipp Maria Halm*	34
Some Sources of American Heraldic Decorations	
I. A Note on American Heraldry — *Mary Debevoise Cole*	40
II. Chinese Lowestoft and the Arms of New York and Rhode Island — *Ruth Ralston*	41
III. The First Colonial Seal Cutters — *Howard M. Chapin*	44
Two Hand-Woven Tufted Rugs — *Louise Karr*	46
Some Watch and Clock Makers in America — *E. Alfred Jones*	48
The London Letter — *Guy Cadogan Rothery*	51
Shop Talk — *Bondome*	52
Current Books	58
Queries and Opinions	62

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HOMER EATON KEYES, *Editor*
ALICE VAN LEER CARRICK, *Editorial Consultant*

* * *

LAWRENCE E. SPIVAK, *Business Manager*
SIDNEY M. MILLS, *New England Representative*, Boston Office
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It may often be, in art as in life, that our preference will embrace that which is far from the ideal; but the circumstance need not blind us to the nature of our choice.

* * *

Fullness of understanding makes neither for smugness nor for hypercriticism. It should not arouse dissatisfaction with one's own simple possessions. It is to be sought because it offers the only trustworthy safeguard against foolish complacency and the anguish of eventual disillusionment.

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PORTRAIT BY RALPH EARL
BUTTERFLY TABLE, UNIQUE ROCKER
(Very early)

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UNFINISHED PORTRAIT OF MISS ISABELLA HENDERSON LENOX (*c. 1810*)
By Gilbert Stuart
Painted in oil on canvas while Miss Lenox and her elder sister Elizabeth were visiting in Boston. Both the young women sat for Gilbert Stuart at this time, and their finished companion portraits on panel now hang in the New York Public Library. They are listed as Numbers 487 and 488 in Park's *Gilbert Stuart*. The likeness here reproduced either is a portrait begun and, for some reason — perhaps insufficient size — abandoned; or is the sketch study for the full portrait on panel now in the New York Public Library.
Size of unfinished portrait on canvas, 19 by 23 inches. Size of the companion portraits on panel, each 28 by 23 inches.

ANTIQUES

A MAGAZINE *for Collectors and Others* WHO FIND INTEREST IN *TIMES PAST* & IN THE ARTICLES OF DAILY USE & ADORNMENT DEVISED BY THE FOREFATHERS

Volume XV JANUARY, 1929 *Number* 1

The Editor's Attic

The Cover

THE extent to which European-made designs penetrated China during the eighteenth century has been indicated in the series of articles on so-called Lowestoft porcelain which is appearing in ANTIQUES.* Japan, more closely isolated from foreign contacts than the Celestial Empire to the southward, remained, for a long period, apparently uninfluenced by the artistic conceptions of the Occident. Yet, whatever their political and racial prejudices, the children of the rising sun were not without curiosity concerning the mercantile visitors who, from time to time, succeeded in gaining access to their shores. Occasionally they recorded in pictorial terms their impressions of these strange invaders. An example in point is a well-known seventeenth or early eighteenth century bowl — preserved, the Attic forgets precisely where — which is decorated with portrayals of Dutch men of commerce.

In many ways quite as interesting as this bowl, though some centuries later in execution, is the Japanese woodblock print, slightly more than one panel of which is reproduced on this month's Cover of ANTIQUES, while the entire picture, divided into its original three sections, is shown on the following editorial page.

In this print, quite evidently, we have no record of first-hand observation; but merely a Japanese transcript from an illustration in some Western periodical, such, perhaps, as *Harper's Weekly*. The work is, in fact, intended as no more than a pictorial news item revealing the customs of those new-found friends, the Americans, between whom and the Japanese people amicable relations had been established in 1854. Unfortunately, however, for the correct enlightenment of subscribers to his publication, the Oriental printmaker's report was not entirely reliable. Availing himself of a Civil-War-time depiction of an American river steamboat tied to its wharf, the artist carefully copied the more obvious aspects of the original. Its more obscure details he was obliged to interpret as imagination dictated. Those features of the original, furthermore, which failed to please his fancy — such as the American cast of countenance and the cut of American trousers — he transformed to suit his own native preference. Finally he entitled his masterpiece *An American Train: Going and Coming*, and the journalistic deed was done.

For several years the print in question has belonged to ANTIQUES, and its strange mis-entitlement has been the source of much puzzled conjecture on the part of the Attic. After due reflection, it seems safe to suggest that the flaming urn at the right of the scene may possibly represent the smokestack of a locomotive, on whose running board appear three diminutive observers of the enlivened wharf. In the original, some such belching vehicle may have been shown in perspective, standing on a siding adjacent to the steamboat. Its sudden amalgamation with the latter craft would have been impossible to an engineer; to an Oriental artist it was a simple matter.

In the present instance, the name of that artist, as divulged by the Orientalists of the Boston Museum of Fine Arts, is Ichikawa Yoshikazu, a person of no great note, who was working during the 1860's — a period to which the costumes of the various fashionable ladies of his print indubitably belong.

* ANTIQUES, Vol. XIII, pp. 206, 381, 384; Vol. XIV, pp. 124, 213, 312, 410, 422.

The Frontispiece

THE article by Ruel P. Tolman entitled *Attributing Miniatures* (*Part I*), published in the November number of ANTIQUES,* has drawn an interesting and valuable rejoinder from John Hill Morgan, one of the most thorough, conservative, and reliable students of early American portraits. Mr. Morgan writes as follows:

As Mrs. Morgan is the owner of the Stuart miniature commented on in the interesting article by R. P. Tolman in the November issue of ANTIQUES, may I request the favor of a little of your valuable space to record the other side of a most interesting problem?

In the beginning, may I say that Mr. Tolman and I have discussed this particular matter several times, and it was with my permission that he wrote questioning the Stuart attribution of the miniature portrait of Mrs. William Nichols, as I desire only the truth to be known.

The other side of the problem is this:

Mr. Tolman and I are in agreement that Stuart painted few, if any, miniatures — Mr. Tolman believing that Stuart never painted a miniature, and I believing

* See ANTIQUES, Vol. XIV, pp. 413–416.

Fig. 1 — JAPANESE PRINT DEPICTING AMERICAN LIFE (*c. 1860*)
Evidently a somewhat muddled view of an American river steamboat at its wharf, but entitled *An American Train*.
Size of each panel, 9¾ by 14¼ inches.

that it has not yet been proved that he did not, and, on the contrary, that he probably did paint a few. We agree that the several miniatures lately sold as the work of Stuart are modern copies from his portraits, or in a few cases contemporary copies by Trott or Walter Robertson.

When the miniature of Mrs. Nichols was offered for sale, it came from the family with a straight Stuart tradition — which means little. It was thought of enough importance to be mentioned in the original owner's will, although the Stuart attribution was not attached therein.

Mrs. Nichols was the sister of Henrietta Hillegas, who married Judge Joseph Anthony, Jr. He was the son of Joseph Anthony, the uncle by marriage of Gilbert Stuart, and the artist's patron and friend. Stuart, in 1794, wrote that he was going to Philadelphia to finish his (Joseph Anthony's) portrait, which is well known. Stuart, while in Philadelphia, painted the life-size portraits in oil of Judge Joseph Anthony and his wife, Henrietta Hillegas. These are now owned by the Metropolitan Museum. They are splendid portraits, and Mrs. Anthony is so like Mrs. Nichols, her sister, in method of treatment and costume, that it is certain that the two were painted about the same time.

All these facts were before the late Lawrence Park, and, after examination of the miniature, he wrote to me that the miniature of Mrs. Nichols was "just the sort of thing that Stuart would do," and that the other facts in connection with the miniature "all strongly point to Stuart as the author."

I am familiar with the Trott miniature of Mrs. Greenleaf, and have examined it carefully. I think that the enlargements as shown on your pages 414 and 415 prove the direct contrary to Mr. Tolman's conclusion. The treatment of the hair of Mrs. Nichols, the way in which the face is outlined, the drawing of mouth and eyes, and the red lines over the eyelids are typical of Stuart, and different, in my opinion, from the brush work shown in Trott's copy of Mrs. Greenleaf's portrait.

The hair in the miniature of Mrs. Greenleaf is just what a copyist would do when he had the free brush work of a Stuart portrait before him, while the hair in the Nichols miniature appears to be the free work of a portrait painter and not a copyist. In other words, the miniatures suggest to me that the drawing of Mrs. Nichols is "just the sort of thing that Stuart would do"; and, as to Mrs. Greenleaf, that is just the sort of thing that Trott would do when he was copying Stuart.

Here one comes to the opinion of two men, both with experience, who take diametrically opposite views. It is most discouraging, and would seem to question the value of expert opinion. I, personally, think that Mr. Tolman's strongest point is in his conclusion that "it is most remarkable to find a first effort, in an entirely new and especially difficult medium, which yet shows the finished technique of a professional miniature painter in water color on ivory." True, Mr. Tolman is speaking of another miniature generally attributed to Stuart; but, if the Nichols miniature were the first, or even second, attempt, the same conclusion would hold. It *is* most remarkable; but then, Stuart was a gifted painter, and it was the fashion of the day for portrait painters also to paint the smaller type of portrait.

I agree with Mr. Park that everything strongly points to Stuart. Mr. Tolman disagrees with me. His opinion is entitled to weight. Some day the truth will come out. In the meantime, both sides of the problem are before the public.

A Basis of Comparison

THE Attic regrets that restrictions of space prevent reprinting the enlarged details of the Nichols and Greenleaf miniatures as they appeared on pages 414 and 415 of the November number. Readers who reëxamine them in the light of Mr. Morgan's letter will probably perceive that, in these two portraits, side by side with evident similarities occur certain clearly marked technical differences. No one, for example, could well mistake the enlarged photograph of Mrs. Greenleaf for anything other than the reproduction of some kind of painting. The magnified head of Mrs. Nichols, on the contrary, suggests a chalk or crayon original touched with Chinese white. This original, indeed, must have been executed with a very lightly charged brush, so that the color, instead of being flowed, or stippled, on the ivory ground, was, to a considerable extent, applied pencil-wise in a series of close, fine lines.

The sitter's hair is indicated with bold, almost calligraphic strokes, here and there vigorously accented. The drawing of the right cheek and of the mouth is more hesitant. Apparently the upper lip was fully outlined as a safeguarding preliminary to its final painting.

The handling of Mrs. Greenleaf's gracious miniature seems to be far more unctuous. It displays greater facility, yet less vigor; and lacks those evidences of direct observation nervously but surely recorded, which distinguish the sister miniature.

These considerations may or may not have some bearing on the question of the authorship of the two miniatures. Comparisons would be much more pertinent, were it possible to find authentic drawings by Gilbert Stuart which would supply a key to the master's use of crayon or pencil. In default of such drawings, however, the Attic reproduces, as the Frontispiece of the month, an unfinished Stuart

Fig. 2 — "WHIELDON" BLACK GLAZE EARTHENWARE (*c. 1750*)
Part of a tea set of nine pieces.

portrait of Isabella Henderson Lenox, a completed version of which hangs in the New York Public Library.

This work is painted on canvas in oil — the master's familiar vehicle of expression — and, hence, is conceived in terms of mass rather than of line. Nevertheless, as Mr. Morgan remarks in a letter accompanying the Lenox photograph, the unfinished oil painting and the completed miniature exhibit resemblances in the method of outlining the face, and in the draftsmanly essentials of the eyes, nose, and mouth. The Nichols miniature clearly shows two lines above the eye; the Lenox portrait only one. But in Stuart's so-called Athenæum portrait of Washington, the eyelid lines are indicated much as in the Nichols miniature, as a means of giving depth to the eye socket.

Yet it is often the apparently careless, off-hand touches — the more or less casual habits of delineation — that most fully betray an artist's handiwork. The two portraits — that of Mrs. Nichols and that of Miss Lenox — are fifteen years apart in point of actual time. Nevertheless, the strokes which outline the drapery about the right shoulder and bust of each produce almost identical forms, and the dashing applications of dark pigment which vitalize the folds of the bandeau in the hair of the matron are echoed almost to their least intonation in accentuating shadows beneath the younger woman's breasts.

It is easy to press Morellian methods of attribution too far and in too restricted a field of comparison. The Attic would not venture to draw any definite conclusions from the resemblances cited. Enough, perhaps, will have been accomplished if Mr. Morgan's letters and the supplemental editorial suggestions serve to whet the cursory eye to a sharper vision.

A Study in Black

ALL is not Jackfield that happens to be black-glazed earthenware. Indeed, according to Bernard Rackham in his *Early English Pottery*, the true Jackfield glaze is hardly black at all, but shows a brownish cast. The Staffordshire potters, Astbury and Whieldon in particular, appear to have done better. Their blacks were truly stygian in shade. And, whereas the men of Jackfield consistently used, for the body of their wares, a red clay that showed angrily through every nick and abrasion in the dusky overlay, their competitors in and about Stoke-on-Trent experimented with darker and less self-revealing earths, worked to the finest possible consistency and fired to extreme hardness.

It is to Staffordshire rather than Jackfield, therefore, that the rare tea set here pictured may be attributed. It consists of teapot, cream jug, covered bowl, slop bowl, and five cups and saucers, all displaying a rich and lustrous black glaze applied over a very hard dark-brown body. The teapot bears the "crabstock" spout and handle familiar in mid-eighteenth-century vessels of its kind. In common, further, with the other pieces of the set, its sides are adorned with a rose-and-vine pattern, in relief, lightly gilded. Its lid, like the lid of the cream jug and of the covered bowl, is surmounted by a bird with outspread wings. Two unfortunates among these fowl triplets have lost their heads, as birds have a way of doing; and the spout of the teapot bears evidence of harsh encounter with some unfriendly substance. Otherwise the set is in virtually proof condition.

Fig. 3 — "WHIELDON" BLACK GLAZE CUP AND SAUCER (*c. 1750*)
One of five belonging to the set illustrated above.

In the illustrated catalogue of the *Earle*

Collection of Early Staffordshire Pottery will be found numerous pictures of single tortoise-shell and mottle-glazed specimens of ware, in shape and ornamentation precisely like those of the set under discussion. The only differentiating characteristic of the latter is their black glaze. That both types were made at the same time and in the same, or similar, molds seems beyond peradventure.

Whieldon having been the dominant Staffordshire potter of his time, as well as the master of the aspiring Wedgwood during the latter's apprentice days, it is customary to attribute all the finer specimens of tortoise-shell and mottle-glazed tableware to his establishment, despite the fact that many of them may have been made by contemporary rivals. The likelihood that Whieldon likewise made use of black glazes on variously colored bodies is attested by most authorities, though with the collateral observation that exemplifying specimens are extremely rare.

Fig. 4 — EUROPEAN RÖMER (*eighteenth and nineteenth centuries*)
The first two are Dutch; the last is German. The wide foot of this third member of the group is in marked contrast to the narrow Dutch foot of its neighbors.

Rare they may be; yet the Attic knows of a number scattered about in American private collections — usually under the Jackfield designation. The feature which makes the tea set here pictured particularly worthy of attention is its relative completeness as a service, and the exceptionally fine condition of its individual units.

Rum and Römer

THE derivation of a word that has no place in the vocabulary of law-abiding folk must be a matter of purely academic interest. Take the term *rum*, for example. There was a time when it was permissible to take the fluid, rather than the term, and, by deftly combining a quantity of it — equal in depth to two thick fingers — with a lump of sugar, a segment of lemon rind, a clove, half a sphere of butter, and a conservative inundation of boiling water, to erect an impregnable barricade against the barbs of Boreas. Conditions being what they are, however, such savory reminiscences are out of order: we banish the bottle and hail the dictionary in its stead.

Webster derives the term *rum* from the English provincial word *rumbullion*, a rumpustication or tumult, which, the profound Noah further observes, "was formerly applied in the Barbados to an intoxicating liquor." The Attic views this derivation as rather far-fetched. One of the oldest forms of European drinking glass is the *Römer*, which, in its full-blown development, consists of a globular bowl supported on a hollow, cylindrical, footed stem, to which molded bosses cling like heavy fungi on a tree. A crimped thread of glass usually covers the joining of bowl and stem, while threads or ribbings of glass adorn the foot.

These *Römer* are common both to Germany and to the Low Countries and occur in a great variety of sizes — capable of satisfying every requirement, from a ladylike sip to a Gargantuan bumper. Collateral to the German word *Römer* is the English term *rummer*, whence, no doubt, by metonymic change — the contained becoming confused with the container — evolves the generic appellation *rum*.

The *Römer*, or rummer, reformed and more or less deformed, appears today as the innocuous water-goblet of the domestic board. Three specimens of the ancestral European type are here illustrated. They were found, one at a time, in widely separated localities — the first in Boston, the second in Holland, the third in Germany. The first two are doubtless the earliest, and may safely be credited to the eighteenth century; the third may be of the early nineteenth.

The wide foot of this last specimen is in marked contrast to the narrow, almost unstable support of each of its neighbors. In general it would appear that the narrow foot is quite characteristically Netherlandish, the wide one essentially German. The rule may have innumerable exceptions; but, in so far as it goes, it affords the only means of distinguishing the nationality of undecorated glasses of the type here discussed.

Fig. 1 — CHINESE LOWESTOFT BOWL (*1785*)
Decorated with the insignia of the Cincinnati surmounting the initials *S. S.*, the latter standing for Samuel Shaw, who brought the bowl from Canton in 1785 as part of a dinner service.
Owned by the Metropolitan Museum of Art

America's East Indiamen and the China Trade

By FRANCES LITTLE
Department of Decorative Arts, Metropolitan Museum

LITTLE more than a century has elapsed since an American ship first essayed the hazardous voyage to the Far East. Yet scarcely a trace remains of that romantic, picturesque age when was developing commercial intercourse between a republic young, simple, vigorous, hardly emerged from the struggle that gave it form, and an Asiatic empire so remote, so ancient, as to be all but legendary — a country of which so little was known that "men of enlightened understandings fully believed that between the wall and the sea lay a rich and fertile country, teeming with vegetation, looking like a garden, and swarming with hundreds, nay, as some said, thousands of millions of men. And of these millions nothing more was known than that their skins were tawny, their eyes askew, that they wore paper clothes and wooden shoes, that they beat their wives, that they lived in queer-shaped houses of many colors, drank tea as an American drank water, and carried bundles tied to the ends of long sticks slung over their shoulders."

It was not, however, an untried and tender people that essayed this adventure. Here were no "lisping hawthorn buds." For more than a century a great race of hardy and skillful seamen had been in the making, a race practiced not only in the navigation of ships, but in their building as well. It was of these descendants of maritime England that Sir Josiah Child wrote, in 1692:

> Of all the America Plantations His Majesty hath none so apt for the building of shipping as New England nor none comparably so qualified for the breeding of seamen.

And it was their daring and endurance a century later that commanded eloquent tribute from Edmund Burke.* Courage and hardihood alone, however, could scarce suffice to cope with conditions following the Revolution. To these must needs be added keen judgment and political acumen, since the young country, free though she might be of the restrictions imposed upon her as a colony, was by this very means bereft of powerful protection and valuable markets. With independence, the Americans, like other foreign nations, were excluded from the British possessions in the West Indies, to which they longtime had sent their fish, their lumber, and the products of their farms, in exchange for molasses, rum, and sugar. Faced now with the necessity for new trade outlets, and subject to the competition of European carriers of merchandise, they turned their eyes to the Orient.

That such activities on the part of the former colonists were not imagined in Great Britain is evident from the words of Lord Sheffield in his observations on the future of

* No sea but is vexed by their fisheries, no climate that is not witness to their toils. Neither the perseverance of Holland, nor the activity of France, nor the dextrous and firm sagacity of England ever carried this most perilous mode of hardy industry to the extent to which it has been pushed by this recent people — a people who are still, as it were, but in the gristle and not yet hardened into the bone of manhood.

American commerce. But, when he stated that it would hardly be of interest to America to go to Canton "since she has neither money with which to buy Oriental goods, nor cargoes to supply this deficiency," he reckoned without the enterprise and resource of England's erstwhile subjects. By 1783, Massachusetts was considering the China trade; and, in 1784, Connecticut was agitating the same scheme; but it was New York eventually that made the first venture.

The First Voyage to the Orient

In February, 1784, she sent the *Empress of China* to the fabled port of Canton.* Of specie, in truth, there was little; but, with a cargo of ginseng, that herb highly renowned in the Orient for its supposed medicinal qualities, the *Empress of China*, on Washington's birthday, began the historic voyage that was to open Asiatic markets directly to the American republic and bring to New World seaports the wares of the East. Of this adventure there is record, authentic and precise, in the journal of Major Samuel Shaw, son of a Boston family and former aide-de-camp of General Knox, who, as supercargo or personal representative of the owners, thus made his first expedition to the country in which he was subsequently to serve as consul (*Fig. 1*). The return of the ship, in the spring of 1785, is conspicuously brought to public notice when a local firm of the day advertises teas, chinaware, silks, muslins, and nankeens, under the large heading "INDIA GOODS brought in the ship *Empress of China* from Canton."

Though more than two centuries had elapsed since the Portuguese had discovered the East, China was still a nation closed to the outside world. Trade was restricted to the port of Canton; the foreigner was denied residence in the country, and the trader was obliged to make his settlement at Macao, the Portuguese island at the mouth of the Canton River, whence he made his way up to the mainland for the trading season. Here, on a strip of land extending for a thousand feet along the river front, stood the business houses of the various European nations engaged in trade (*Fig. 2*). These *hongs* or factories,† with their accompanying dwellings, constituted the entire foreign settlement in China, of which country, as attested by Shaw, no more was known in a dozen years than in the first month. All commercial transactions were carried on verbally through the agency of native merchants, in a manner "as simple and little embarrassed as any in the known world"; and, negotiated though they were between Orientals unhampered by written word or contract, and Europeans differing in every degree of temperament, training, and viewpoint, there obtained, nevertheless, a scrupulous honesty, a generosity, and a kindness withal that laid the foundation for many a lasting friendship.

Massachusetts Enters the Eastern Trade

It was more than a year after this pioneer voyage before Massachusetts, in her turn, sent a ship to the Orient. She had missed, by a narrow margin, the distinction attained by her sister State when the little fifty-ton sloop *Harriet* of Hingham, sailing from Boston, December, 1783, with a cargo of ginseng for China, disposed of her supply for twice its weight in tea to a British East Indiaman, and thus lost in glory what she gained in profit.

Two years later, to a month, Elias Hasket Derby, born of a maritime family, a daring commercial adventurer and one of the great figures of his day, sent the *Grand Turk* on that long voyage that began at Salem and ended at the Pagoda anchorage in the Canton River. His famous ship, the first of four of the name, was built originally as a fast armed merchantman for the privateer trade so popular during the Revolution, and was later refitted for a more peaceful vocation. After initial voyages to the French West Indies and the Cape of Good Hope, she cleared, December, 1785, for the Île de France (Mauritius) in the Indian Ocean, destined, though all unknown to her owner, to drop anchor finally in the port of Canton.

The isolation attendant upon seafaring in a day of long voyages vested in the American skipper a multiple responsibility. To his judgment was left not only the course of the ship itself, but, as well, the business transactions of the owner. Yet very capably did these early ship captains, born of gentlefolk and trained accordingly, perform the intricate business entrusted to them. For their guidance was issued, upon sailing, a lengthy letter of instructions; but such communications were necessarily subject to a wide latitude in interpretation. Thus, when the *Grand Turk* had disposed of her cargo of foodstuffs, tobacco, pitch, tar, spirits, candles, and ginseng, her captain, Ebenezer West, and her supercargo, William Vans, accepted, in their quest for a homeward cargo, the offer of a merchant of the French island to charter space for merchandise to Canton.

So it was that, nine months after her departure from Salem, the Massachusetts ship dropped anchor in Chinese waters and inaugurated the trade that was to prove so profitable to her owner. At Canton, she found the *Empress of China* and the *Hope*, of New York, on which had arrived Major Shaw, recently appointed consul; and her officers took up their residence in the new American factory for the months that ensued until their cargo could be sold and a homeward one taken on. "China Ware — Table Sets Tea & Coffee ditto & Cups & Saucers," together with cassia cinnamon, and teas, brought by porters and *sampans* some three hundred miles north, were finally loaded. After payment of commissions, duties, permits, and clearance, the *Grand Turk* sailed for home, and entered port in May, 1787, with a cargo that yielded, according to popular estimate, twice the outward capital.

With the convincing success of this initial adventure, the East India trade was pursued with increasing activity. In 1787–1788, four of Derby's ships — the *Atlantic*, the *Three Sisters*, the *Light Horse* and the *Astrea* — were at Canton, and, through the agency of Elias Hasket Derby, Jr., who had sailed in December, 1787, in command of the *Grand Turk*, a vigorous trade was built up in India. The young man returned home in 1790 with the name of Derby firmly established in the Orient.

By 1812, fifty-eight of Salem's deep sea ships were East Indiamen; and many were the famous names among those

* The memoirs of William Hickey, who was a passenger in the ship *Plassey*, sailing from London, December, 1767, contain a curious reference to the presence in Canton of "Americans," who, according to the writer, were distinguished among the Chinese by the expressive title of "second-chop" Englishmen, and who had "also a flag."

† The word *factory* was imported from India where the establishments of the East India Company were so designated.

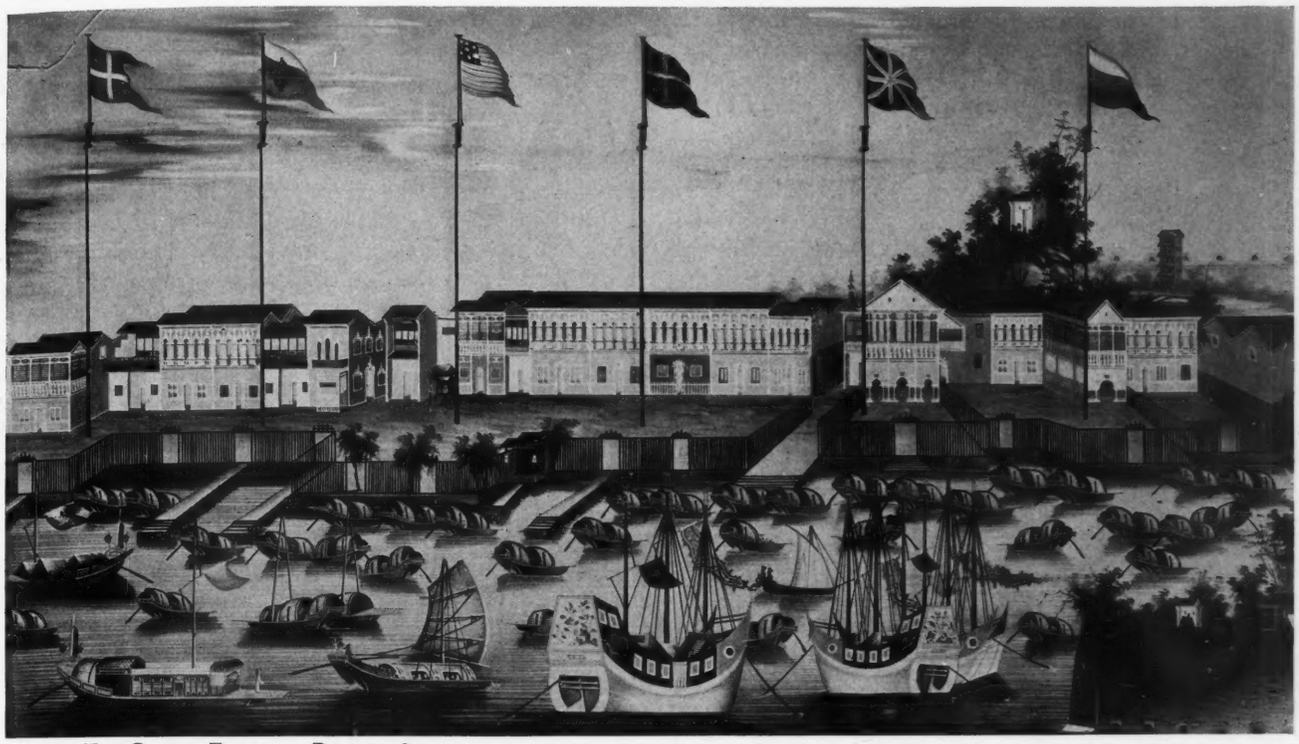

Fig. 2 — THE CANTON FACTORIES BEFORE 1821
The term factory was applied to the warehouses and office buildings occupied by a foreign trading company in the Far East. In China these factories were located on the Island of Macao at the mouth of the Canton River near the city of Canton.
From a painting on glass owned by the Peabody Museum, Salem

shipmasters and owners dominant in the social and economic life of Massachusetts. Cargoes were sold in Salem or Boston and shipped coastwise to Philadelphia, New York, Baltimore, or Richmond; or, as was not uncommonly the case, landed direct at these latter ports when good markets presented themselves.

YOUTHFUL NAVIGATORS

In this picturesque and exotic commerce that concerned so closely the life of the community, it was not only men of years and judgment who were involved; the youth of the country were widely drawn upon. Boys studied navigation as little chaps of twelve, left school for the countinghouse at fourteen, went to sea hardly later, and won their way to wealth and responsibility when barely more than striplings. Of the Crowninshield family, the six brothers all went to sea; five of them commanded ships before they were old enough to vote. The personnel of the *George*, built in Salem, in 1814, and named for the third son of Captain Joseph Peabody, was, on the vessel's first voyage, almost entirely under twenty-one.

Out of American ingenuity, stimulated by lack of silver, was born the fur trade of the northwest coast, with sea otter to be purchased from the Indians for a few beads and sold in China at fifty or a hundred dollars a skin. A group of merchants of New York and Boston, with whom is associated memorably the name of Charles Bulfinch, then a young clerk out of Harvard, bought the *Columbia*, a vessel of two hundred and twenty tons. With the tender, *Lady Washington*, a mite of less than half her size, she proceeded, September, 1787, in command of Robert Kendrick of Wareham and Robert Gray of Rhode Island, by way of Cape Verde and the Falkland Islands, to the coast, where they arrived the following August. The furs collected — a parlous matter in view of the hostility of the natives — and provisions running low, Gray was sent in the *Columbia* to Canton where he exchanged his cargo for tea. Proceeding home, by way of St. Helena and Ascension, he reached Boston in August, 1790, having circumnavigated the globe with the first American flag to sail around the world. Nearly one hundred years later, a halfpenny marked *Boston, 1787*, was found east of the Strait of Fuca in the possession of a native — a distant echo of this first American world-girdling voyage. Fourteen American ships had already preceded the *Columbia* to Canton; and, by this time, Rhode Island and Pennsylvania were represented in the Oriental trade.

A RHODE ISLAND PIONEER MERCHANT

The original settlers of Rhode Island tilled the soil, and were, for the most part, planters; but an export trade was extant in 1652 when John Smith shipped to Newfoundland "forty-nine roles of tobacco, one hogshead of fleure and thirteen bushels of pease." Facilities for such enterprises were lacking, however, until a quarter century later, when Pardon Tillinghast, an erstwhile soldier in Cromwell's army and known as "the father of Providence shipping," built a wharf and warehouse on a "Spott of land twenty foot square." From that time trade was carried on briskly. It was not limited to coastwise traffic and to the West Indies, but included, according to a report made to the Board of Trade in 1740–1741, Europe and Africa as well.

The Rhode Island East India trade found its pioneer exponent in John Brown, one of the famous quartette of brothers — Nicholas, Joseph, John, and Moses — whose forbear Chad Brown was one of the first settlers of Providence. The brothers, who maintained a partnership for ten years, and whose ships served as privateers during the Revolution, later parted company. In December, 1787, John Brown, trading from India Point, sent the first Providence ship, the *General Washington*, to Canton, loaded with anchors, cannon shot, iron, ginseng, tar, Jamaica spirits, New England rum, Madeira wine, and brandy. Temperate indeed was the journalistic report of the setting forth of this Rhode Island argosy. The *Chronicle* of January 3, 1788, speeds the adventurers thus:

The Ship *General Washington*, Captain Donnison of this Port, left our River of Wednesday Evening, last Week, with a fair Wind bound to the East Indies. As this is the first Vessel ever sailed from this Place to that distant Quarter of the Globe, we wish the Adventure every Success.

The return cargo included tea, silk, china, cotton goods, and lacquered ware, which the *General Washington* brought home in July, 1789. Following this first venture, she carried on a regular trade with Canton and the ports of India, varied by journeys to London and Russia, until she figured finally among the melancholy items of the estate of "the Honorable John Brown, deceased," and finished her gallant career as a coasting vessel. Her owner, who had, as a partner, John Francis, a Philadelphia merchant, cherished a great admiration for Washington and named his three largest ships accordingly. He launched, in 1791, the *President Washington*, a mammoth of nine hundred and eighty tons. She was followed, in 1794, by the *George Washington*, also built for East India trade, but destined to a brief career. The same firm owned also the *Warren*, whose cargo of printed calicoes, chintzes, muslin, longcloth, bandannas and silk handkerchiefs, taffetas, and teas "direct from Calcutta (the capital of Bengal)" were advertised in the Providence *Gazette* of May 22, 1790.

Nicholas Brown, whose name is associated with Benson and Ives, also had important interests in this direction. The *Rising Sun*, which returned to Providence from Canton, in 1793, with china, silks, cotton cloth, spices, and sugar, belonged to this firm, who further launched, in October, 1794, the *John Jay*, one of the most noted of the ships in the East India and China trade. This vessel sailed in the following December for Bombay and China with the familiar cargo of naval stores, spirits, lumber, and tobacco, her directions specifying the purchase of teas, nankeens, silks, with china for ballast — "Dining Setts of common blue and white Setts of rather better Quality, Coffee Cups and Saucers Tea Setts Pint and Quart Bowls Nankeen blue Cups and Saucers and Lacquered Ware if very low." She made many notable voyages, sometimes by way of Russia for iron, hemp, and duck, sometimes by way of Amsterdam for a cargo to the Indies for the Dutch East India Company, on commission; until disaster finally overtook her in the pepper country, where she struck a rock on Pigeon Island and went to pieces, in 1807.

The *Anne and Hope*, built in 1798 and named for the wives of the owners, Brown and Ives, was considered the finest and fastest vessel in Providence. She plied the seas for eight years, bringing home her quota of tea, silks, and nankeens, until she also met with misfortune when she ran aground on Block Island during a snowstorm on a return voyage, in 1806, and was lost with most of her valuable cargo.

This thriving East India trade that brought such profitable returns was entered into by many other merchants of Providence, and attained so great a scope that India Point, after the close of the Revolution, was known as the most flourishing section of Providence. A curious and interesting advertisement in the Providence *Gazette* for May 12, 1804, reflects the fashion for Occidental decorations on Oriental china, when Yam Shinqua, chinaware merchant at Canton:

Begs Leave respectfully to inform the American Merchants Supercargoes and Captains that he procures to be manufactured in the best Manner all sorts of China-ware with Arms, Cyphers and other Decorations (if required) on the most reasonable Terms. All orders carefully and promptly attended to. Canton (China), January 8, 1804.*

Pennsylvania Takes Part

Pennsylvania, also, had served long apprenticeship in the seafaring profession. Her founder, in 1681, had specifically reserved a quarter-mile of waterfront for a street to the river. Eight or nine years later, his foresight was justified by the record of ten ships in that West India trade that played so familiar a part in Colonial records. In the spring of 1786, Philadelphia sent to the Far East her first ship, the *Canton*, under Captain Truxton. A sea letter, granted by Congress in behalf of the ship, addressed, with the utmost punctilio:

Most serene and most puissant, high, illustrious, noble, honorable, venerable, wise, and prudent emperors, kings, republics, princes, dukes, earls, barons, lords, burgomasters, councillors, as also judges, officers, justiciaries, and regents of all good cities and places, whether ecclesiastical or secular, who shall see these presents and have them read.

The voyage was safely completed in the spring of 1787, when a notice appears in the *Independent Journal* of May 26, announcing the arrival in Philadelphia of the ship *Canton*, eighteen weeks from Canton.

So rapidly now did commerce with the Orient develop that there was established an Indian Wharf and Indian Stores. Robert Morris bought and fitted for East India trade the United States frigate *Alliance*, which made a solitary voyage as a merchantman, arriving from Canton in 1788. Shortly, the name of Stephen Girard assumed prominence as an East Indian trader. He was born of a seafaring family of Bordeaux, and laid the foundation of his fortune in trade with the West Indies and coast cities. With the opening of the Orient, he devoted to that trade his ships *Voltaire*, *Rousseau*, *Helvetia* and *Montesquieu*, which became familiar travelers in Eastern waters. Cargoes were exchanged at European ports for merchandise suitable for the India and China markets; or his fleet, loaded with Spanish dollars, sailed direct to Canton for teas and silks. By 1800 a score of vessels are recorded as trading from Philadelphia to the East.

A Conspicuous Exploit

Preserved carefully in the archives of the New York Historical Society is a sheaf of frail, painstakingly written sheets, whose faded records revive an exploit conspicuous in an age of adventure (*Fig. 3*). These are the documents

* Gertrude S. Kimball, *The East India Trade of Providence.*

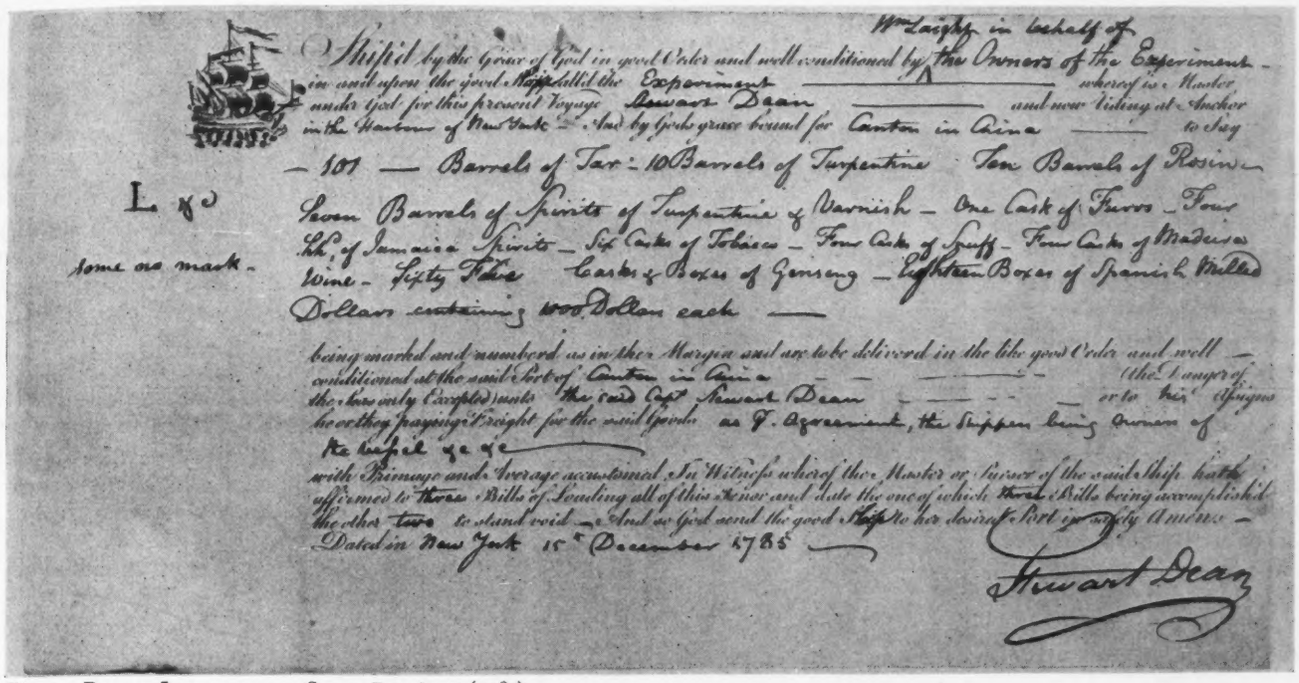
Shipped by the Grace of God in good Order and well conditioned by the Owners of the Experiment
in and upon the good Ship called the Experiment whereof is Master
under God for this present Voyage Stewart Dean and now riding at Anchor
in the Harbour of New York And by Gods grace bound for Canton in China to say
100 Barrels of Tar 10 Barrels of Turpentine Ten Barrels of Rosin
Seven Barrels of Spirits of Turpentine & Varnish One Cask of Furrs Four
Chs of Jamaica Spirits Six Casks of Tobacco Four Casks of Snuff Four Casks of Madeira
Wine Fifty Tons Casks & Boxes of Gensang Eighteen Boxes of Spanish Milled
Dollars containing 1000 Dollars each
being marked and numbered as in the Margin and are to be delivered in the like good Order and well
conditioned at the said Port of Canton in China (the Dangers of
the Seas only Excepted) unto the said Capt Stewart Dean or to his Assigns
he or they paying Freight for the said Goods as per Agreement, the Ship being owned by
the Captain & Co
with Primage and Average accustomed. In Witness whereof the Master or Purser of the said Ship hath
affirmed to three Bills of Loading all of this Tenor and date the one of which three Bills being accomplished
the other two to stand void. And so God send the good Ship to her desired Port in safety Amen
Dated in New York 15th December 1785
Stewart Dean

Fig. 3 — BILL OF LADING OF THE SLOOP *Experiment* (*1785*)
It was, no doubt, from the decorations of such bills and other similar documents that Chinese artists derived many of the pictures of ships, as well as the other insignia, with which they ornamented the porcelains ordered by American and European sailing masters.
From the archives of the New York Historical Society

relating to the voyage of the "sloop, *Experiment*, Stewart Dean, master" — a scrap of a vessel, of eighty tons, originally built for coastwise trade, but fitted out by Captain Dean of Albany, formerly in command of a letter-of-marque ship in the Revolution. With a crew of fifteen, including a "black boy, Prince . . . by God's grace — bound for Canton in China," she sailed in December, 1785, loaded with "Tar, Turpentine, Rosin, Varnish, Furrs, Jamaica Spirits, casks of tobacco, Snuff, Old Madeira Wine, Gensang, Spanish Milled Dollars."

So tiny was this little craft that no insurance could be effected for her long and hazardous voyage. So tiny was she, in truth, that, upon her appearance in Chinese waters, she was regarded as the tender of some large vessel, and was asked, "Where is the great ship?" To which query came the astounding reply, "We are the great ship." The "Furrs" recorded in her invoice, "mink, red fox, gray do., wild catts, marten, bear Skin, Raccoons, musk Rats, Spotted Fawns," were exchanged, after a hospitable reception at Canton, for tea, nankeens, china, muslins, spices, "Taffeties and other Fine Goods," this term doubtless covering the "Black Taffeys, Bandanos, Plain laylocks, Cinamin, orange Colored Sattens" listed in the Captain's calculation.

The dauntless *Experiment* made her full voyage in safety, and returned in 1787. Her cargo approximated closely the general imports of the day as recorded in the store books of Oliver Wolcott of New York, during the first few years of the nineteenth century. These listed chintzes, *sinchews*, lutestrings, sarsenets, "sattens," black and striped silks, nankeens — long, short, yellow, and blue — together with floor matting, camphor, and complete dining sets of china.

For the first few decades of the nineteenth century this Eastern trade flourished mightily. All Europe was its market, whence it drew widely for the diversified supplies that went to make up its cargoes. With the approach of the industrial era, however, its end was foreshadowed. Capital interested itself in the newly established mechanical industries. Native products began to displace the colorful and lustrous products of India and China; and, by 1840, Eastern cargoes were made up almost entirely of tea. Against the enormous industrial and commercial expansion of today the activities of these pioneer merchants take on a character almost legendary. Translated now to the background of history are these picturesque adventures that, in their day, spelled enterprise and progress, and concerned themselves so exotically with *hongs* and *hippos*, *cumshaws* and *compradors*. Gone as well are the sturdy ships that so tirelessly sailed the seas. Of the skill that sailed them, the gallantry that manned them, and the vision that directed them, there remains today only the fragrance of a vanished past.

Note. — This article on America's early trade with the Orient should be viewed as collateral to the discussion of Chinese Lowestoft porcelain which is pursuing a somewhat intermittent course through the pages of ANTIQUES. Collectors of American-market specimens of this porcelain are legion, but it is safe to say that the majority of them possess but the haziest notions of what the ware really stands for, not only in the annals of Oriental ceramics but in the history of early American maritime enterprise and adventure. It was to supply collectors with an essential but not readily acquired background of information that ANTIQUES requested Mrs. Little to undertake the literary and historical task which she has here so well fulfilled.
— *The Editor.*

Old Silver Salt Spoons

By Walter C. Hunter*

Illustrations from the collection of Mrs. June Hills Hunter

I SOMETIMES wonder how many of those who buy the old glass salts so frequently attributed to Sandwich and other American glass factories ever take any interest in the little silver spoons which were made to be used with them. Most American writers on silver pass the salt spoon without mention, and the museums have but rarely included them in their catalogued exhibitions. C. J. Jackson, however, who gave a lifetime to the study of silver, and whose authority is of the highest, says, on page 536 of his *History of English Plate:*

> The origin of salt spoons, like that of tea-spoons, is so modern as to call for very little comment. They do not seem to have been used before the eighteenth century, and the form of their stems appears to have followed, on a small scale, that of larger spoons of contemporary date; their bowls are, however, generally round, or nearly so, except where by some eccentricity they were wrought in some fantastic form which had no appreciable effect upon the prevailing fashion.

During the first three quarters of the eighteenth century, salt cellars were often made of silver in sets of two, four, six, and eight, with a like number of salt spoons. Sets of four seem to have been the most common, with two next, and six and eight less often. I have seen a set of eight trencher salts with eight accompanying spoons of the shovel type, which were of the George II period. In his bill of April 2, 1789, to Moses Browne of Boston, Paul Revere schedules, among other items, "four silver salt spoons, 18 shillings." No mention is made of salt cellars. It may be that Moses Browne was using the glass salt cellars made by Stiegel, or by some South Jersey, or English, or possibly some Irish glasshouse. Such pieces began to be common in the last quarter of the century. Pierced silver salts and Sheffield cellars, each with blue glass liners, also appeared about this time.

Fig. 1 — American Salt Spoon (*late eighteenth century*)

An English silver service of one hundred and twelve pieces, of the first quarter of the nineteenth century, generally includes two salt spoons. Godey's *Lady's Book* of 1859 illustrates a table set for eight persons, which shows two open glass salts with two silver salt spoons.

In my experience, American salt spoons made before 1800 are rarities. Salt spoons are small, not ordinarily of much beauty, and, since they are of little use for purposes other than that for which they were made, have not survived so well as larger spoons. Most of the early ones which exist have already been gathered in by museums and collectors.

The Essex Institute, Salem, owns a pair of salt spoons unlike any others I have seen. The bowls, instead of being round, display the pointed oval of the nineteenth-century teaspoon. The spoons themselves are crude; they do not appear to have been molded, but cut out. They are without drops, and without name either of maker or owner. Though they are probably not over a century or a century and a quarter old, they have some of the rough unsophistication of silver of the Pilgrim century.

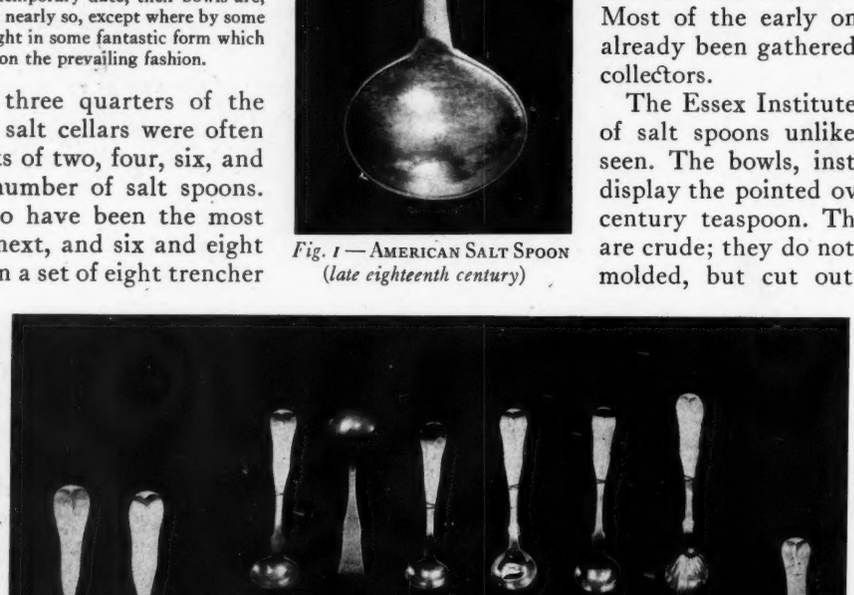

Fig. 2 — Two Late Sugar Spoons, Various Salts, and One Mustard Spoon
These are individually discussed in the text.

The salt spoon illustrated in Figure 1 is among the earliest I have seen. On this spoon the maker's initials are *AGF* (shaded Roman capitals in a sunken rectangle), which I believe to be those of Abraham G. Forbes of New York City.

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recorded as working in 1769, by Hollis French in his book on American silversmiths. The spoon is three and seven-eighths inches long, and the right side of the bowl is wider than the left. It is without a drop. In fact the only spoon having a drop among those illustrated is an English spoon. It will be noticed that the owner's initials, in script, *N M W*, run lengthwise with the stem, a placement frequent on the earlier spoons.

In Figure 2, at the left, the two larger spoons are sugar shells of the fiddle pattern. Of the salt spoons, those of the lower row are the older — about 1825–1835. Reading from left to right: the first is a spoon made by the well-known English silversmiths William Ealy and William Fearn, and bears their mark *W E* (in capitals) above *W F*. It has the date letter for the year 1804–5. As stated, it differs from American spoons in that it has a drop, and the inside of the bowl is gilt.

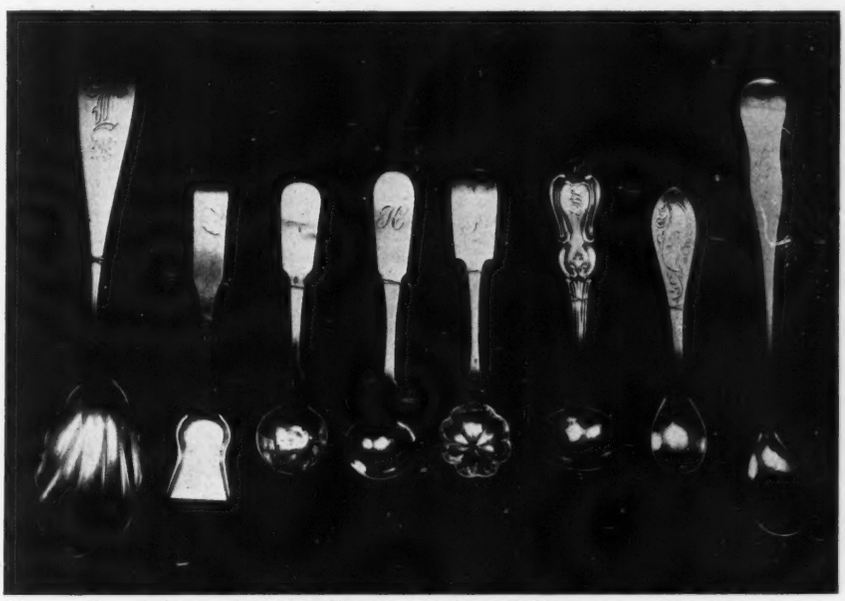


Fig. 3 — Salt Spoons, a Spoon for Sugar, and One for Mustard

I find no record of the maker's mark on the second spoon. This mark is an eight-pointed star in a circle, followed by the initials *B. & S.* (in shaded Roman capitals in a long rectangle with rounded corners), followed by a five-pointed star in a circle. There are at least four silversmiths whose firm initials were *B. & S.*; but I am unable to find that any of them used this particular mark. The third spoon is marked *BOYDEN & FENNO*, also unrecorded.

The fourth spoon is by W. Moulton (*1772–1861*) of Newburyport, sometimes known as the "honest goldsmith." According to Hollis French, Moulton went into partnership with one Bradbury about 1830, so that this spoon must antedate that year. The fifth spoon is marked *BIGELOW* in large shaded Roman capitals. John Bigelow of Boston, working in 1830, used the mark of *J. Bigelow* (small Roman letters in a sunken rectangle). It is likely that he made this spoon. The end spoon of the row is marked *C. & A.W.J.*, in Roman capitals, followed by three pseudo-hall-marks: first, an anchor, second, a head, and third, a star, each mark in a circular punch. I find no record of these makers.

In the upper row, all the spoons are of the late fiddle pattern, dating from about 1840. The two at the left are a pair by N. Harding (*1799–1861*) of Haverhill and Boston. The third spoon is marked *B. DEXTER* followed by *PURE COIN*, both marks in sunken rectangles. The fourth, marked *A. CUTLER*, in deeply incised Roman capitals, is that of a Boston silversmith recorded as working in 1820. The fifth is marked *BIGELOW BROS. & KENNARD* in incised lettering. I am informed that this concern has never made any silver, and that this spoon was sold by them sometime before the Civil War.* The sixth is a salt shell without maker's mark. The spoon with the elongated scooped bowl, on the extreme right, is probably a mustard spoon. It bears the mark of *LOWELL & SENTER* of Portland, Maine, whom Mr. French records as working in 1830.

Reading from left to right in Figure 3, we find the large spoon to be a sugar shell by Farrington & Hunnewell of Boston, probably about 1850. The mark on the salt shovel is probably worn off. I should date the spoon about 1810, possibly earlier. The next three are of the middle fiddle period, about 1825-35. The maker's mark on number three is undecipherable, but is followed by the word *PHILA^{d}*. The fourth is by Jeffry R. Brackett (*1815–1876*) of Boston; and the spoon with the fancy bowl is by C. R. Hill (Roman capitals in a sunken rectangle), a maker unrecorded.

The spoon with the ornate stem, number six, is marked *F. W. PACHMANN*, in incised lettering, and is datable between 1850 and 1865. Number seven, a spoon without a maker's mark, has a bowl resembling a mustard spoon, and belongs probably in the 1850 decade. The last on the right is a mustard spoon by N. Harding & Co., probably made in the 1850's. Mustard pots were usually two and one-half to three and one-half inches high and required a long handled spoon.

There were never as many salt spoons as spoons of larger size. Sets of salt spoons made before 1835 are very hard to find. But even those of later date possess a daintiness denied to their larger contemporaries, and, while their value as examples of craftsmanship is small and their marks unreliable as evidences of authorship, they yet offer a sufficient variety of form and pattern to make them among the most pleasing of the lesser collectibles.

* With the advent of the silver merchant, the actual maker of the ware rapidly sinks into anonymity. That is one reason why it is a waste of time and energy to concern oneself very much with marks on silver produced after the close of the 1830's.—*Ed.*

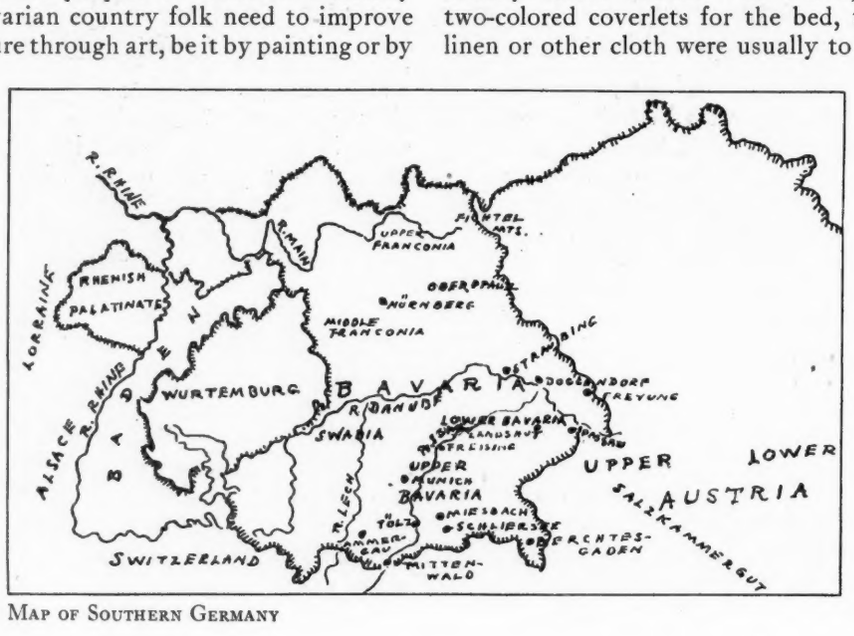
Fig. 1 — HANGING CUPBOARD (*c. 1700*)
Probably from Tölz.

The Peasant Furniture of Southern Germany

By DR. PHILIPP MARIA HALM
Director of the Bavarian National Museum, Munich

MORE than other peoples of southern Germany did the Bavarian country folk need to improve their furniture through art, be it by painting or by carving. The rural bride took especial pride in possessing the handsomest possible van, which, piled high with her new household furnishings, was drawn to the home of the young married couple by four or six horses bedecked with ribbons and flowers.

The most important pieces were the great double four-posted bed; the cupboard — usually called *Kasten* — in which, together with the two-colored coverlets for the bed, three to five rolls of linen or other cloth were usually to be found; the chest, with other household things; and, finally, the cradle. Then came the spinning wheel, wound thick with flax, to crown the towering wagon load, a little house altar, or at least a crucifix, a hanging cupboard (*Fig. 1*), a commode, and several chairs.



MAP OF SOUTHERN GERMANY

Particularly important was held the artistic embellishment of the bed, cupboard, and

chest, and these were usually decorated in similar fashion (*Figs. 2 and 4*).

If it may be assumed that this type of furniture was produced in almost all market towns and larger villages, then Ammergau, Berchtesgaden, Miesbach, Mittenwald, and Schliersee surpassed all in their woodworking. But even these places were, in turn, excelled by Tölz in the making and widespread distribution of such products. These latter not only were sufficient to supply the home requirements, but were sent by river to Munich, then down the Isar to Freising, Landshut, and even as far as Passau.

The cabinetwork of Tölz goes back into the late Middle Ages, and it is significant that the cabinetmaker (*Schreiner*) is still called *Kistler* (chestmaker) — a name which the fifteenth-century Bavarians gave to their altar builders; that is to say, the makers of the altar shrines.

The Tölz cabinetmakers were, in conformity with the regulations, united in the Sebastian Brotherhood, which, about the year 1600, included some dozen families of craftsmen. This brotherhood was associated with the Munich joiners' guild, from which circumstance it appears that the Tölz members were allowed to offer their products for sale in Munich on the chief market days — January sixth and July twenty-fifth — and on four of the lesser market days.

Fig. 2 — CUPBOARD FROM SOUTHERN BAVARIA (*c. 1700*)
Probably made in Tölz. A companion piece to the chest of Figure 4. The bed of the same design, which originally formed a third member of the set, no longer exists.
From the Bavarian National Museum, Munich

Until the seventeenth century, pine wood, as a rule, was used, and furniture was constructed with simple moldings and panels. The wood was left in its natural color — a beautiful brown — or painted, at the most, on the panels or on the frieze with black line decoration after the manner of intarsia. When, with the second half of the seventeenth century, the heavily painted furniture became more and more popular, the Munich cabinetmakers protested against it, but, as is evident from the furniture which has been preserved, without lasting avail.

The bright-colored painting exhibits, as motifs, preferably flowers, flower vases, fantastic bits of architecture — rarely, pictures of the saints. With this furniture, distinguished for its painted ornaments, there are also cupboards and chests of which the artistic worth consists chiefly in rich cabinetwork, with moldings and panels of openwork or chip carving.

The eighteenth century, which gave the innumerable monasteries and village churches of southern Germany their splendidly colorful dowry, with ceiling and wall paintings, and which offers us abundant examples of these church painters as the masters of façade decoration of the country houses — for instance, in Oberammergau, Mittenwald, or in the Lech Valley — made its influence felt also in furniture styles through color painting (*Figs. 3, 5, and 7*).

The customary motifs were landscapes, or symbolic representations of the four seasons, pictures of the saints, the patron saints of the wedded pair, flower paintings, monograms, and so forth. Toward the end of the eighteenth century, decoration with painting went again into the background, and in its stead came woodcarving with vases, garlands, and other designs of the Louis XVI and Classic styles. This change led to a frequent use of harder woods as better adapted to carving.

There is no question that the painting of the country furniture, at least in the elaborate pieces, followed in structure the burgher furniture of the cities and also often borrowed decorative motifs from intarsia, or the

Fig. 3 — CHEST FROM SOUTHERN BAVARIA (*1784*)
Probably a Tölz production.
From the Bavarian National Museum, Munich

applied, pierced ornamentation from city prototypes. At the same time, there appear decorative forms of independent invention, which content themselves with primitive paintings of eagles, lions, birds, and flowers, for which we have, in the burgher furniture art, no exact prototype. These represented more clearly the pure folk and home art which comes directly from the artistic feelings of the country people, and whose influence we see here and there on the exteriors of the magnificent wooden farmhouses of the Alpine forelands, on doors, window shutters, and the like.

Just as, among certain country folk of southern Ger-

Fig. 4 — CHEST FROM SOUTHERN BAVARIA (*c. 1700*)
Probably made in Tölz.
From the Bavarian National Museum, Munich

many, the wife generally plays a large part in the work of the fields and in the care of cattle, so in the craftsman's profession of cabinetmaking, which never quite dispensed with the keeping of cattle and the tilling of the soil, the women were called upon to assist. To them was given, preferably, the embellishment of the furniture with painting.

For that richer furniture of the Rococo period, the luxurious style of the church and façade painters was freely adapted. It sufficed for the country people to use, in addition to the flowers and vases — which served as the most frequent motifs — religious motifs such as pictures of the saints, the heart, or the monogram of Jesus and Mary.

While, in the seventeenth century and the beginning of the eighteenth, the vogue was for quiet colors, on which the grain of wood or the veining of marble was imitated, the Rococo chose bright green or blue for its background. Against these colors the remaining decoration, generally in fresh, vigorous tints, stood in strong contrast. In the latter part of the eighteenth century, colored copperplate engravings, from which the Augsburg copperplate schools made rich profit, were often applied to the panels.

Fig. 5 — CUPBOARD FROM SOUTHERN BAVARIA (*1788*)
This piece shows the influence of the church painting.
From the Bavarian National Museum, Munich

If, then, we are comparatively well informed on the Tölz peasant furniture industry since the seventeenth century, and the stylistic changes of furniture, let us, in speaking of other places, like Ammergau and Berchtesgaden, say only that the furniture here exhibits in its general form, as in its painted decoration, a more conservative tendency and less sensibility to change.

Color-decorated furniture is by no means confined to the Alpine districts, but is widespread throughout Swabia (*Fig. 6*); at Pfarrkirchen, Straubing, and Passau in Lower Bavaria; at Doggendorf and Freyung in the Bavarian Forest; in the district of Salzkammergut in Upper Austria; and even in the Franconian regions of Bavaria. Nowhere, however, was there attained so highly artistic a blooming as in the real Alpine districts and the plains lying below them.

When, hitherto, we have spoken of peasant furniture in general, it was with particular reference to the bed, cupboard, and chest, which constituted the most important pieces of the bride's dowry and were the furniture of the peasant's abode. Such pieces matched alike in form and in color decoration. It is safe to add, however, that various individual chests were made in patterns quite independent of those prevailing in other pieces of furniture. They served the humble man as cupboard; they were the one place, capable of being locked, in which the domestic servant or the servant of the woodkeeper could store his modest belongings, and which might be carried from place to place like a coffer. In like manner they served the craftsman during his frequently long water trips; and, at the end of the journey, this superfluous piece of furniture was sold cheaply. So it came about that chests were often found far from the place where they originated: for example, Bavarian chests in Lower Austria, which had come there *via* the Danube River; or chests from the Fichtel Mountains (Upper Franconia), which, *via* the Main and Rhine rivers, made their way even to Holland. Similarly the émigrés from South Germany to the New World transported their modest possessions in simply painted traveling chests; and upon reaching their destination perhaps took up again the customs of the old home and made anew the traditional furniture of the homeland.

Fig. 6 — CHEST FROM BAVARIAN SWABIA (*1817*)
From the Bavarian National Museum, Munich

Although the furniture products of certain regions and places — yes, even of individual workshops — may be classified according to their general form and their colored decoration, yet, among the public and private collections of Bavaria, cupboards and chests which have brought down to us the names of their makers are very few. As a rule, the painted name or monogram refers to the owner of the piece (*Fig. 5*). If the names of Christian Selzer and John Rank, which were written with a kind of stylus in the damp paint on certain Pennsylvania chests, are, indeed, the names of the painters, they offer an entirely unwonted exception, for which there is no analogue in all the furniture painting of southern Germany.

It appears difficult, if not, upon the whole, impossible, to establish any safe analogy between the Pennsylvania chests and the furniture painting of southern Germany. The style of the Pennsylvania chests, with their primitive methods of decoration, could not have been derived from the chests of Upper Bavaria, such as were produced in

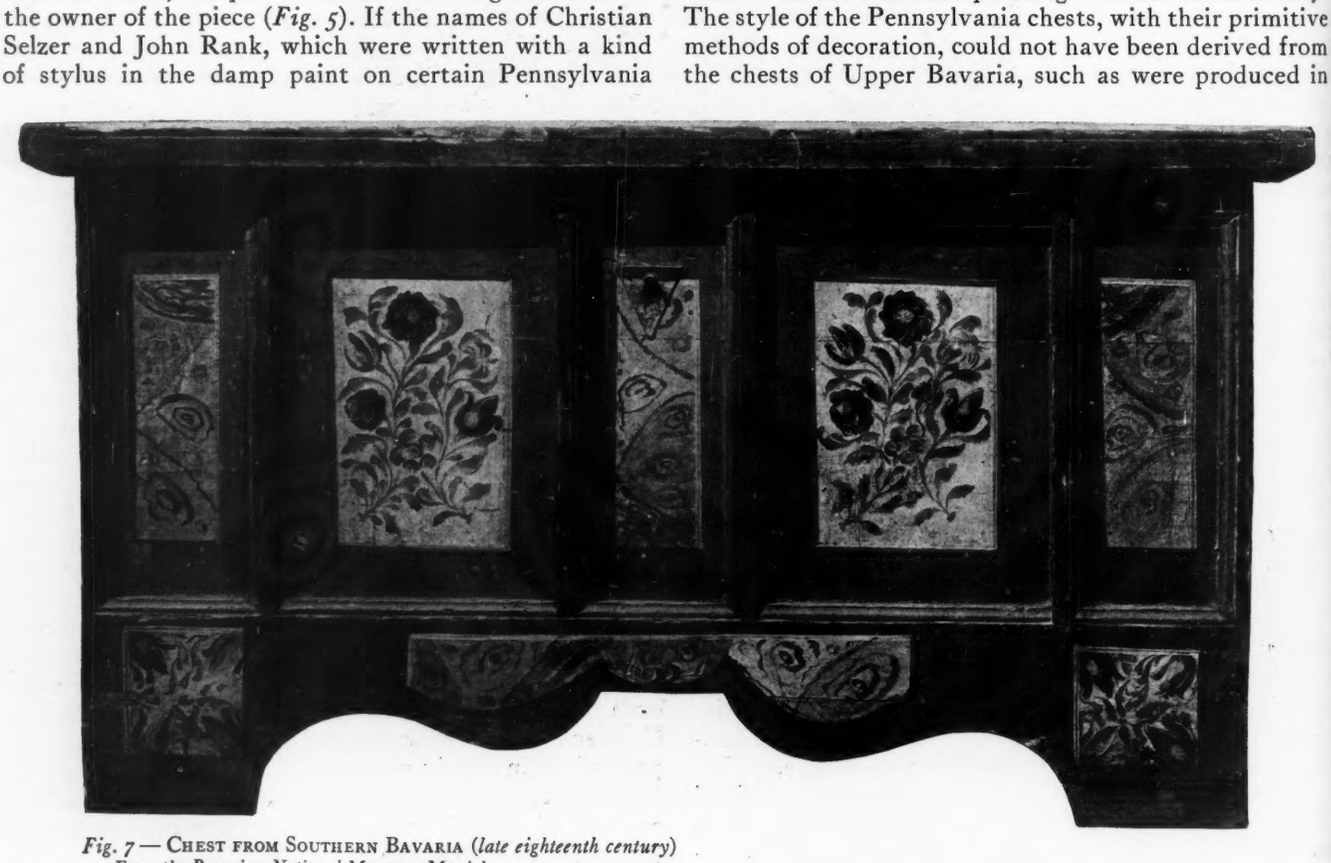


Fig. 7 — CHEST FROM SOUTHERN BAVARIA (*late eighteenth century*)
From the Bavarian National Museum, Munich

the Alpine regions, at places like Tölz, Miesbach, Schliersee, or Berchtesgaden. Sooner should I believe that a relationship might be found in Bavarian Franconia — consequently, in the neighborhood of Nuremberg or Ansbach.

There appears to me to be a further consideration. The members of the Rank and Selzer families who journeyed to America in the ship *Mortonhouse* belonged to the Lutheran church. On this account alone any connection of the families with Catholic Upper Bavaria is not to be imagined. The name Rank appears, indeed, in southern Bavaria; but not the name Selzer, which is a northern Bavarian — therefore, Franconian — name.

Now it is said that John Phillip Rank was a native of the Palatinate. Among the districts upon which was bestowed the designation *Palatinate*, only two could here be in question: the *Palatinatus ad Rhenum* — the valley on the left bank of the Rhine, which today belongs to Bavaria; and the *Palatinatus superior*, or *Palatinatus Bavariæ* — a district which comprises the present-day Oberpfalz, a part of Middle Franconia, and northern Swabia.

Fig. 8 — CUPBOARD FROM SOUTHERN GERMANY (*nineteenth century*)

It is not known to me whether the names Rank or Selzer occur in the Rhine Valley. On the other hand, we meet the Ranks, and especially the Selzers, in the predominating Lutheran communities of Oberpfalz and of Middle Franconia; so that there is great probability that the homes of the Selzer and Rank families who emigrated to Jonestown were located in Oberpfalz or Middle Franconia. And from such a probability would the style of the Pennsylvania chests be best explained. The chests of that region, like those of Pennsylvania, seldom conform to the structural principles of cabinetmaking, through moldings and panels. Instead, they offer a simple, flat surface upon which imitation painted panels decorated with flowers appear.

The vase motif of the Pennsylvania chests I have not yet discovered. To be sure, it was not brought to my attention until I became acquainted with Esther Stevens Fraser's articles in ANTIQUES.* Perhaps, however, I shall yet succeed in finding a still closer analogy between these primitive art creations of the Old World, and the New.

*See ANTIQUES for February, April, and June, 1927, Vol. XI, pp. 119, 280, 474-

SILHOUETTE ÉGLOMISÉ
(*German, early nineteenth century*)

Painted in black on the reverse of a glass, and backed with gold

Fig. 1 — Seal of the City of New Amsterdam

Fig. 2 — The Arms of New York State

Fig. 3 — Seal of the Province of New Netherlands

Some Sources of American Heraldic Decorations

I. *A Note on American Heraldry*

By Mary Debevoise Cole

In the opinion of many authorities, heraldry did not exist until the twelfth century. Guillim* traces the origin of it to Osiris, who was the grandson of Noah. His battle shield bore the device of a large eye, that of Horus, or Ra, the Sun god.

It was not until after the year 1483, when the College of Heralds was established in England, that heraldic devices became hereditary. In our own country, for over one hundred and fifty years, our ancestors used coats of arms on their carriages, silver, and other belongings, according to established English rules of heraldry. Nowadays, however, our interest in such matters is largely confined to the armorial designs employed on the official seals of nation, state, or city. Two or three of these designs, which occur quite frequently, are worthy of some interpretation.

The Seal of the City of New Amsterdam

A device enclosed within a circle of leaves. The initials *G. W. C.* in the crest stand for the Dutch words *Geoctroyeerde West Indische Compagnie*, meaning Chartered West Indian Company. It is draped on either side with the colors — blue, white, and orange — of William the Silent, Prince of Orange. The beaver at the top of the shield is the emblem of commerce. Below are to be seen three saltire crosses. This was the seal used in the year 1654 by the early settlers of the City of New Amsterdam (*Fig. 1*).

The Seal of the Province of New Netherlands

At the top is the crown of William the Silent. The beaver, representing commerce, is enclosed within a circlet supposed to represent wampum. The beaver skin, in the year 1658, was worth sixteen guilders, or fifteen pieces of wampum. In 1680 one beaver skin was valued at five guilders. This seal was used between the years 1623 and 1664 (*Fig. 3*).

In 1664 the British took possession of New Amsterdam and evolved the new seal, depending on charter rights, in the year 1686. This was used until 1784, when the American eagle was substituted for the crown. It is the same as the seal of the present day, with its design of a windmill and two flour barrels enclosed in a shield (emblematic of the prevailing industry) supported by two figures: the dexter representing a white man, holding in his right hand a sounding line, who is emblematic of early discovery in America; the sinister, an American Indian, holding in his left hand a bow,

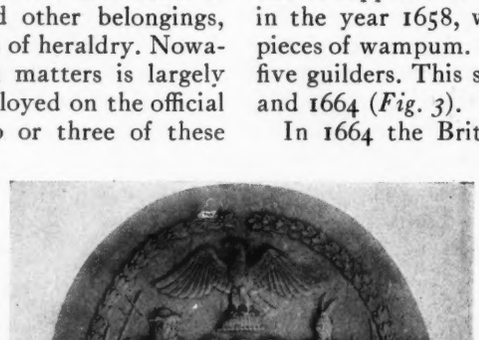


Fig. 4 — Seal of the City of New York

*John Guillim (*1565?–1621*), author of *A Display of Heraldrie.*

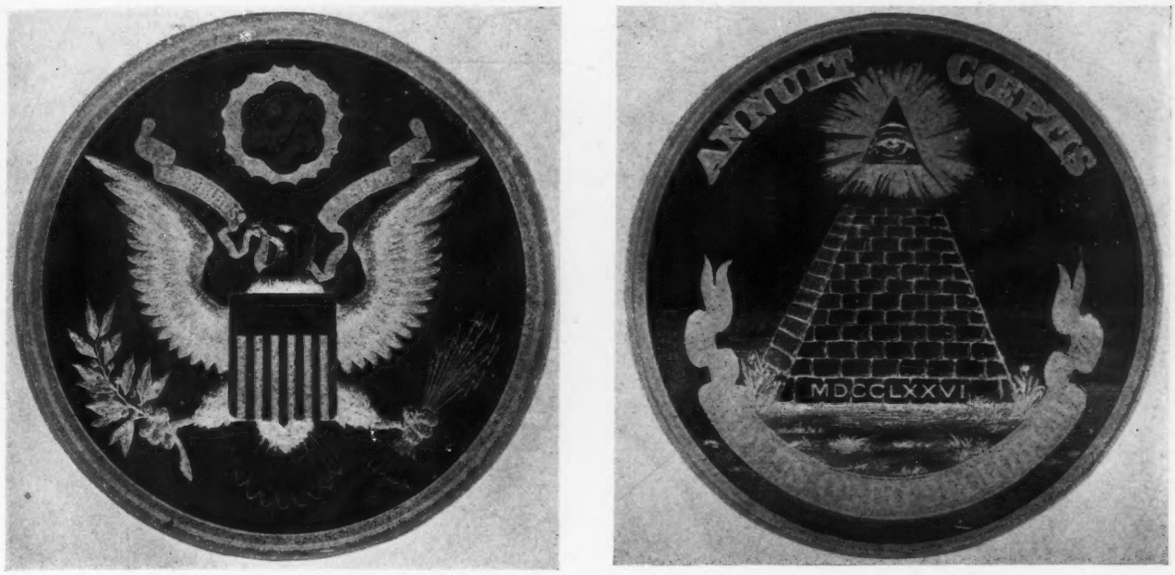


Fig. 5 — THE GREAT SEAL OF THE UNITED STATES. (*Left*) OBVERSE. (*Right*) REVERSE

who recalls the aboriginal inhabitants of the island (*Fig. 4*).

THE STATE SEAL OF NEW YORK

The crest is the American eagle aloft on a globe, with outspread wings signifying inclusiveness of all. (The eagle was adopted to supplant the British lion.) Within the shield is the sun rising over three mountains, often said to be the Highlands, though they may represent the three eastern pyramids of Gizeh in Egypt, which are repeatedly used in heraldry. The two boats on the river represent commerce. The figure on the right holds in her dexter hand a staff bearing a liberty cap adapted from the Phrygian cap, an emblem of liberty throughout the ages. Her sinister foot discarding the royal crown (emblematic of the new nation throwing off royalty or monarchy) suggests the same idea that led to changing the name of Crown Street to Liberty Street in New York City.

Liberty is wearing pearls in her hair instead of a crown, a device which may also be associated with the renaming of Great Queen Street as Pearl Street, in Revolutionary days. The sinister figure represents blindfolded Justice, the scales in one hand, the sword in the other (*Fig. 2*).

THE GREAT SEAL OF THE UNITED STATES, WHICH IS USED ONLY BY THE PRESIDENT

After the Revolution, the young Republic needed a National Seal (*Fig. 5*). Accordingly a committee, composed of Benjamin Franklin, John Adams, and Thomas Jefferson, was formed to decide on one.

The crest is composed of thirteen stars on a blue field, in a "full glory," breaking through the clouds. An eagle, erect, bears in his right talon an olive branch; in his left, thirteen arrows, representing the thirteen original States. The symbolism is of peace and war. Upon the eagle's breast is borne an escutcheon displaying the stripes of the States with a plain blue band, or field, at the top. Floating from the beak of the eagle is a scroll bearing the inscription *E Pluribus Unum*. The reverse of the Great Seal has a pyramid — incomplete, denoting a young nation. The crest is composed of a triangle enclosing the "all-seeing eye" of the East, against a background of a "full glory."

II. *Chinese Lowestoft and the Arms of New York and Rhode Island*

By RUTH RALSTON

THE patriotic enthusiasm of our Early Republican ancestors is recorded in the lavish use of federal and state emblems on all kinds of household furnishings. National and state arms, eagles, flags, and Cincinnati badges did not always successfully lend themselves to decorative treatment, but, on the so-called Lowestoft wares brought home from the Orient in the late eighteenth and early nineteenth centuries, they frequently were used with good effect. The Canton enamelers were practiced in adapting heraldic designs to porcelain decoration.

NEW YORK

Enough of the porcelain decorated with the coat of arms of the State of New York has survived to make the discovery of a New York piece within the possibilities of collectors' luck, and the variations in drawing and in technique of enameling often make it apparent that such

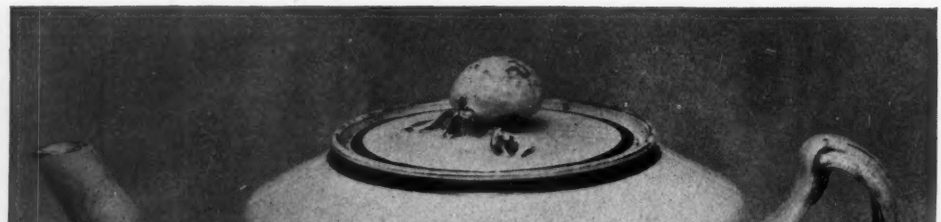


Fig. 6 — CHINESE LOWESTOFT TEAPOT (*eighteenth century*)
The arms of New York State, showing spray of roses in the central cartouche.
From the Edward A. Crowninshield collection in the Metropolitan Museum of Art

pieces are from different sets. Certain conventions in drawing and coloring, however, are common to all New York arms decorations on Lowestoft. The central cartouche is sometimes filled with the mountains and rising sun of the official arms, sometimes with the monogram of the owner, or, sometimes, merely with a spray of roses (*Fig. 6*). The two supporters, Liberty and Justice, always appear — quaint figures with almond eyes and wavy hair, garbed in an unmistakably Chinese interpretation of the tight bodices and billowing skirts of the eighteenth-century versions of the arms. Liberty is staid enough, with flowing robe and wide sash; Justice is always a much more jaunty figure, with a curious divided skirt. Underneath the cartouche appear two striped shields; above, on a semi-terrestrial globe, perches the eagle of the official arms.

The uniform coloring on all these Chinese pieces is a significant indication of a common origin for all the Oriental versions of the New York arms. Liberty invariably appears in a bright blue dress with red sash, and red, or gold, cap; Justice, in some shade of green, varying from bright emerald to pale green, or in greenish yellow, probably an attempt to suggest gold. The borders are of three kinds: (1) the wavy blue border, and (2) the plain blue border with stars are the earlier; (3) the wide blue border, with grape and leaf decoration in gold, indicates a later date.

The earliest possible dating of this porcelain is dependent upon the date of adoption of the arms. Great names in New York State history appear in this story. In the Journal of the New York Provincial Congress, under date of April 15, 1777,* we find that a committee, composed of Mr. Morris, Mr. Jay, and Mr. Hobart, was appointed to prepare a proper device for a Great Seal for the State. The distinguished committee did not complete the design, and Governor Clinton and Chancellor Livingston were given the task. On March 16, 1778, the Legislature sitting at Poughkeepsie adopted the arms.†

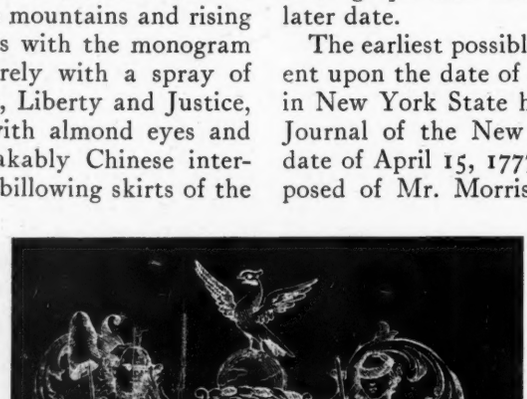


Fig. 7 — THE ARMS OF NEW YORK STATE (*1778*)
Photostat copy from a military commission signed by Governor Clinton, June 25, 1778.
From the New York Public Library

> Whereas, Arms have been devised for this State and two several Seals have been devised and made, one . . . as and for the Great Seal, and the other as and for the Privy Seal. Be it therefore further enacted . . . that the said Arms and Seals shall severally be the Arms, the Great Seal, and the Privy Seal of this State.

It seems to be certain that the arms legalized by this enactment were not based on any design previously used in the Province.

*Henry A. Homes, *The Correct Arms of the State of New York.*

† Quoted in I. N. Phelps Stokes' *Iconography of Manhattan Island.*

The title page of the great folio edition of the *Laws of New York* from 1691–1750, printed in 1752, carries the legend, *Printed According to an Act of the General Assembly;* and, as a vignette, bears the well-known arms (*Fig. 4*) still used by the *City* of New York — the crossed sails of the windmill flanked by flour barrels, with a beaver above and below, and the Indian and sailor as supporters — with the exception of the royal crown as a crest. The same arms appear on the folio volume edition of the *Laws* published in 1775 and on the printed paper currency for one dollar issued by the Provincial Congress, March 5, 1776. Porcelain decorated with the New York *State* arms cannot, therefore, be dated earlier than 1778, and the date 1770, sometimes given to this porcelain, is erroneous.

Fig. 8 — Seal of Rhode Island (*from 1664 to 1875*)
From The Seal, the Arms, and the Flag of Rhode Island
By permission of Howard M. Chapin

The earliest appearance of the New York *State* arms is on a military commission signed by Governor Clinton, June 25, 1778. Other military commissions bearing the arms are dated in the following year. These arms, as they appear on the commission, are shown in Figure 7. The engraver's name, *Dawkins*, and the date *1778* are clear. Seymour Wilde, in his *Civic Ancestry of New York City and State*, relates the design to plates in Dutch books of heraldry which may well have been in the libraries of many members of the Legislature. Certainly the tight bodices and wide skirts were the Dutch costume of Colonial days.

So great, however, is the divergence from this design in the Chinese versions that it could not have been the inspiration for the Oriental artists. Nor do any of the other known drawings of the arms before 1785, including the painted flag of the Third Regiment, now in the Albany Institute of History and Art, come any nearer to the Chinese interpretation.

A possible source for the Oriental design might be found in the New York copper cents, or tokens, of 1786 and 1787 (*Fig. 9*). The costume of the supporters is no longer the early Dutch one, and the sweeping folds of the skirt of Liberty may have suggested the divided skirt of the Chinese design. Moreover, many of these coins must have been carried by American ships to China. There are certain details, however — such as the two shields — which appear only in the Chinese Lowestoft decorations. These, in conjunction with the fixed color scheme, would indicate that the design was an original one, drawn and painted, about 1785, in America, and given to the enameler with the order for the porcelain. The same design may have been passed along to different enamelers, or the ornamented porcelain may have been copied and recopied as was often the case.

Rhode Island

Unlike the arms of New York, the arms of Rhode Island have been virtually unchanged from earliest Colonial days. In 1647 it was made and agreed upon at the General Court of Election that "the Seale of the Province be an Anchor."* The anchor

* *Records of the Colony of Rhode Island and Providence Plantation in New England*, Vol. I, page 151.

of this seal was not a foul anchor — that is, an anchor entwined with rope — but, about 1664, the cable and the word *Hope* were added.* The attachment of the cable to the anchor was probably the addition of the designer, since in the Acts of the Assembly there is no authorization for such an addition. The form of the seal adopted in 1763, and in use until 1782, as well as the seal of 1782, may be seen in Figure 8. The State did not formally adopt a coat of arms until 1882. Before that date, the seal had been followed as the design for the arms. As published in 1730 and 1760 the Colony's arms are depicted as a foul anchor surrounded by an ornamental design.†

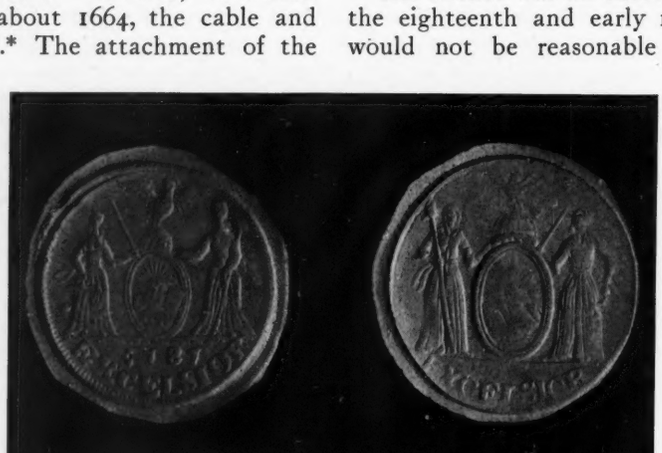


Fig. 9 — NEW YORK COPPER TOKENS (*1786 and 1787*)
The tokens, or cent pieces, bear a version of the State arms.
From the collections of the American Numismatic Society

The anchor was an exceedingly popular device during the eighteenth and early nineteenth centuries, and it would not be reasonable to suppose that all the anchor-decorated pieces of Chinese Lowestoft and other ceramic wares could have been inspired by the Rhode Island arms. The Rhode Island plates of blue Staffordshire show the anchor riding upon an angry sea. The waves are, of course, merely the fancy of the designer.

A comparison of the arms of any colony or state at different periods shows interesting developments of the design, quite in accord with tendencies prevailing in decoration at that time. Although in the decorative use of the arms we usually find a certain divergence from the official pattern, the general spirit of almost any rendering is unmistakable and offers valuable evidence to assist accurate dating.

* Howard M. Chapin, *The Seal, the Arms, and the Flag of Rhode Island*, printed for the Rhode Island Historical Society, 1913.
† *Op. cit.*

III. *The First Colonial Seal Cutters*

By HOWARD M. CHAPIN

HISTORICAL knowledge, particularly in regard to the Colonial period in New England, has increased enormously within the last forty years, so that it is not at all surprising that an article written in 1887 should need revision at the present time.

Richard E. Lichtenshein, writing in *The Curio* for September, 1887, page 15, observes: "*before 1730* there was not in America any person skillful enough to do seal cutting, and such tokens used before that date must have been of English manufacture." Lichtenshein's subject was bookplates and engraving, and his conclusions in regard to seal cutting were doubtless based on such data relative to that subject as were readily available at the time. Yet, stowed away in town histories and published Colonial records, items may be found which contradict Lichtenshein's statement and serve to push back, by several years, the date of the first seal cutting in New England.

The following excerpt from the *Rhode Island Colonial Records* (Vol. III, p. 264), under date of March 3, 1689-90, throws interesting light upon this subject.

> Ordered, That the seal brought in by Mr. Arnold Collins, being the Anchor, with the motto *Hope*, is appointed to be the Seal of the Collony, he having been employed by this Assembly to make it.
>
> Ordered, That the said Collony's Seal be in the Governor's custody, for the Collony's use.

From this record we learn that Arnold Collins, the Newport silversmith, was a seal cutter as well as a worker in silver, and that he cut the Great Seal of Rhode Island, which came into being in 1690 (*Fig. 8*).

Of this seal, which continued in use until 1763, a great many wax impressions are still extant. In design it closely resembles the previous seal of 1664, the most noticeable difference between the two being the absence of the inscription, *Rhode Island and Providence Plantations*, from the band that surrounds the coat of arms in the later example. Perhaps Collins omitted these words when he copied the seal of 1664 because he felt that he lacked sufficient skill to cut the many tiny letters which their inclusion necessitated. The curves in the 1690 seal, particularly those in the circles of beading, seem to be less surely and skillfully executed than those of the earlier seal, which was probably cut in England.

The fact being established that at least one seal was cut in New England as early as 1690, query immediately arises as to whether or not other seals were locally made at this period. A search of the town and colony records of New England might bring forth some information on the subject, especially in regard to official seals; but by far the greater number of seals at this time were for personal use, and concerning their cutting it is very difficult to obtain documentary evidence.

The fact that a seal used by George Lawton of Portsmouth, Rhode Island, in 1684, has the owner's initials,

G. L., cut upside down, suggests that the work was done by a local silversmith, who, not particularly skillful in seal cutting, *inverted* the letters in the matrix instead of *reversing* them. Arnold Collins may have cut this seal, or at least added its initials, although we have no present evidence that he was in Newport before 1688.

The chief device of this seal is an anchor with the owner's initials cut on either side of it.

Many seals of this type were used in Colonial New England, but two are particularly pertinent to this study, since it is possible that the initials on them were added in the Colonies. Both seals carry the anchor and the motto *Hope*, so that it seems quite probable that they were originally either Great Seals of the Colony of Rhode Island or official seals of some of the state officers. The oldest bears a plain anchor and the initials *I. G.*, which presumably stand for John Greene (*Fig. 12*). The earliest use of this seal that I have found occurs on a document written by John Greene in 1668. If this was, in fact, a discarded Colony seal, the initials *I. G.* were probably added to it in the Colonies, although the anchor may have originally been cut in England.

The other seal of this type (*Fig. 11*) bears a foul anchor and the owner's initials *B. A.*, for Benedict Arnold, who was Governor of the Colony when the seal of 1664 was adopted. It is again possible that this seal was an earlier Colony seal, and that Arnold had his initials cut on it, in 1664, when it was discarded from official use. It seems most unlikely that such a discarded Colony seal would be sent to England merely for the addition of two initials, whose workmanship, in this instance, is not so good as that of the seal itself.

Another seal (*Fig. 10*) that may have been cut in the Colonies is one bearing a floral scroll and the initials *B. D. A.*, for Benedict and Damaris Arnold. Benedict Arnold was married to Damaris Westcott in 1640, and the earliest impression of this seal which I have seen occurs in 1659. The initials, therefore, must have been cut at some time between the two dates. There is no evidence that Benedict Arnold or any of his immediate family visited England during this interval of time. Probably, then, the seal was cut in this country, although perhaps merely the initials were added.

Fig. 10 — Impression from a Monogram Seal (*1640–1659*)
The initials are those of Benedict Arnold, Governor of Rhode Island, and of his wife Damaris.

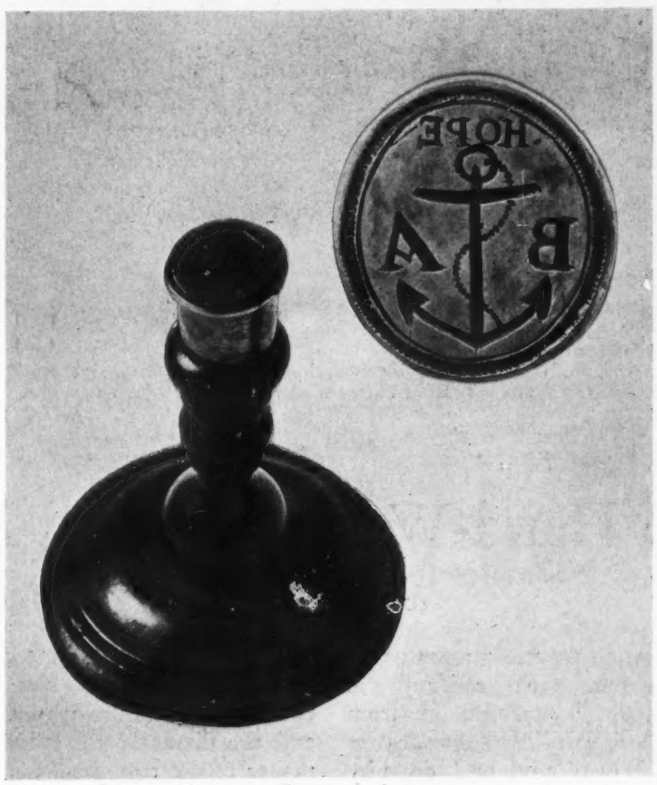


Fig. 11 — Seal of Governor Benedict Arnold

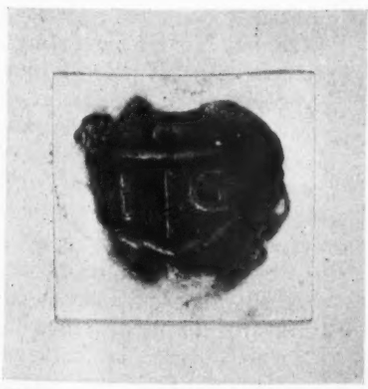


Fig. 12 — Impression from a Monogram Seal (*1668*)
The initials *I. G.* are those of John Greene.

As has been already noted, many anchor seals bearing the owner's initials were in use in this country. Floral seals with the owner's initials on either side of the principal device were likewise popular. Many of these seals are so similar as to suggest that they were cut in England with some conventional device and then shipped to the Colonies, where the purchaser could have his initials added as he saw fit.

A seal displaying seven eight-pointed stars, which was apparently the official seal of the Town Council of Portsmouth, Rhode Island, from 1676 to 1683, may well have been a local product, as the device is too simple to have required highly expert foreign cutting. The omission of all inscription, further, suggests the modesty of a local artisan.

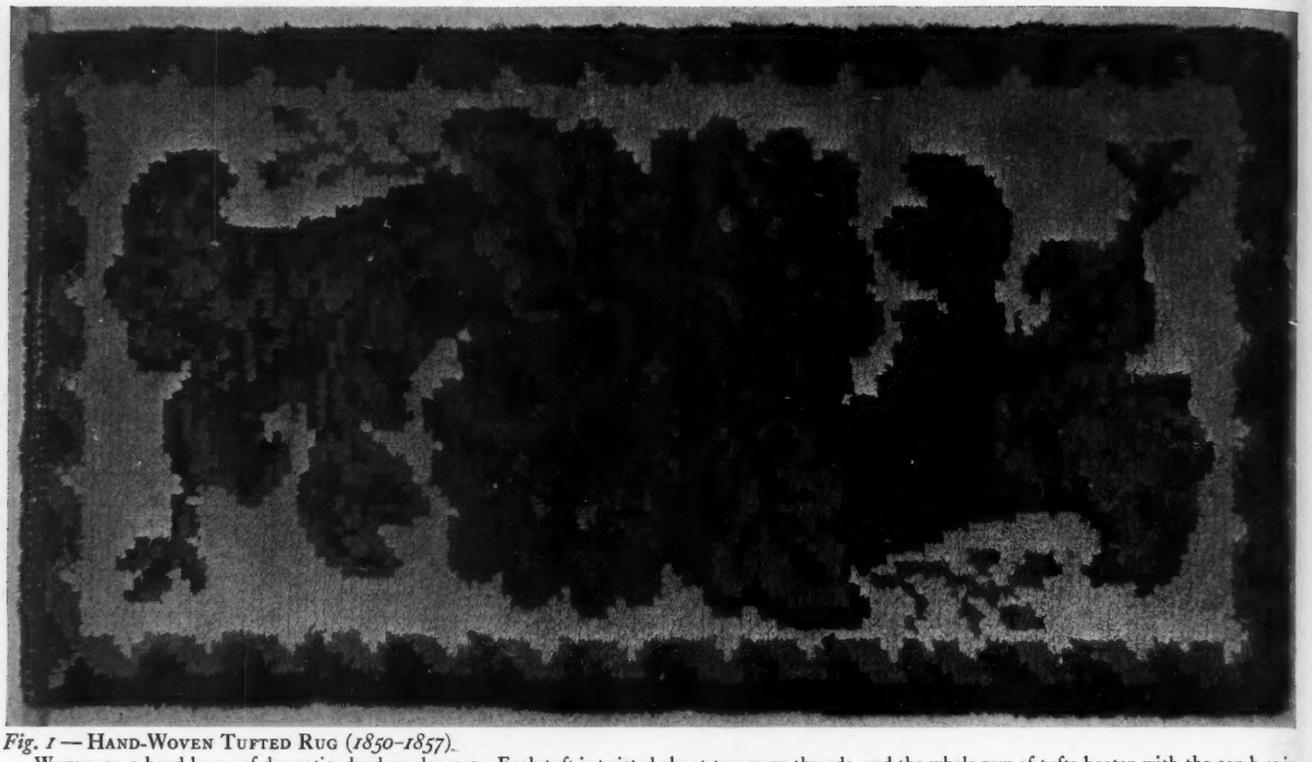


Fig. 1 — HAND-WOVEN TUFTED RUG (*1850–1857*)
Woven, on a hand loom, of domestic, dyed woolen yarn. Each tuft is twisted about two warp threads, and the whole row of tufts beaten with the comb as in Persian rug making. In this rug there is one shoot of a tapelike weft between each two rows of tufts. The next row of tufts is tied on the alternating two warp threads. Size, 30 by 60 inches.
Courtesy of Mrs. George Goodhue

Two Hand-Woven Tufted Rugs

By LOUISE KARR

THE two rugs here illustrated represent an interesting experiment in weaving. Both are from the south central part of New Hampshire, but from different towns, and, since they were evidently woven on different-sized looms, are not likely to have been done by the same person. In date, they belong to the mid-nineteenth century. I do not remember ever having seen any other rugs quite like these. Neither have I encountered descriptions of similar work in the various writings on the subject of hooked and other domestic rugs.

The method of their making would appear to have been inspired by Turkish or Persian rug work, and this in spite of the fact that in design they are Victorian, both displaying adaptations of the Horn of Plenty, so universally characteristic of Queen Victoria's early reign.

Fig. 2 — BACK OF RUG OF FIGURE 1
Detail of one corner, showing alternating row of tufts taken (twisted) around two warp threads, and the holding weft after each two rows.

The larger rug (*Figs. 1 and 2*) is the property of Mrs. George Goodhue of Hancock, New Hampshire. The Goodhue family have been long established in Hancock, and are distantly related to Mrs. Calvin Coolidge. The maker of the rug was Mrs. Goodhue's mother, who, it is thought, wove the piece as part of her wedding outfit. But where she learned the trick of such work, nobody seems to know. Her husband's aunt, Miss Ann Tuttle of Hancock, was, in her day, a notable weaver; and, as she owned the only loom in the vicinity, she was called upon to supply the surrounding country with the fruits of her handicraft. She was particularly celebrated for her woven quilts, which were in constant demand. It is not impossible, therefore, that, like many another ingenious Yankee, she decided to try her skill at something new

Fig. 3 — HAND-WOVEN TUFTED RUG (*prior to 1850*)
From New Ipswich, New Hampshire. In this rug, there are three shoots of a tapelike weft between each two rows of tufts. Size, about 26 by 60 inches.

and difficult and thus evolved a method for making hand-tufted loom rugs. In such case she may well enough have imparted her secret to her prospective niece-in-law.

All this, of course, is pure surmise. But Mrs. Goodhue is quite certain that her own mother wove the rug of our illustration, and perhaps yet another which, at one time, belonged to a grandmother. There were still other such rugs in Hancock. Stephen Van Rensselaer of Peterborough owns the fragment of one which for a long time did forlorn duty as a mat before a refrigerator until it was rescued, cleaned, and restored to polite uses. Investigation might bring still more to light.

Careful examination of the Goodhue rug leaves no doubt that it was made on the same principle as Oriental rugs. A tuft of three or four strands of homespun, hand-woven wool was twisted, from the front, around two warp threads — these latter of a sizeable cord — and then brought front again. Being fairly bulky, they would hold in place without the additional twist necessary in Oriental work. A whole row of tufts was completed; then a weft thread, looking much like a narrow tape, but possibly a strip of woolen cloth, was thrown across the warp and beaten down with the comb. In the Goodhue rug, this weft appears to have been thrown only once; but, probably, the next row of tufts, twisted around the alternating two threads, started from the same place, and the weft thread was then thrown back, as all the tufts list in the same direction. The effect is smooth and rich, the shearing having left half an inch or so of tufts.

The colors of this rug are especially bright, for the piece has always been well cared for. The cornucopias are in shaded reds, a dark shade predominating. The flowers are of different hues — blues, yellows, pinks, and reds. The border is worked out with black, reds, and touches of other colors. The groundwork is the natural, undyed wool.

The rug of Figure 3 came from New Ipswich, New Hampshire. Mrs. Hardy, its former owner, could give little of the rug's history, except that it was "very old." Indeed, it seems to be somewhat older than the Goodhue example. The colors are softer and it shows signs of wear. It is woven on a narrower loom and is longer in proportion to its breadth.

The colors, perhaps through fading, are very pleasing, a large amount of tan having been used, although the cornucopias are red and the flowers of various colors. The introduction of threads of tan into each tuft of natural color in the groundwork gives an agreeable effect. In this rug, the weft binding thread is thrown three times back and forth, and crowded very firmly by the comb, so that the weave appears to be as close in this rug as in the other.

Though the two rugs are similar, there would seem to be no connection in their origin. Hancock and New Ipswich, while not far apart geographically, are separated by hills, and the road between them is roundabout. Probably there was, at one time, however, a fashion, more or less local, for doing this sort of thing. The method of making seems in no way related to that of the hooked rug. The tufts could easily have been twisted around the warp threads by the fingers — more easily than by using a hook.

Both of the rugs described are charming examples — far more so than the photographs indicate. If there are more of the kind to be found in New Hampshire or elsewhere, I should be delighted to know about them and their history.

Some Watch and Clock Makers in America

By E. Alfred Jones

The notes here printed have been compiled at random over a period of several years

Boston

TAKING them in alphabetical order, there is James Asby, a native of Penrith in Cumberland, England, who emigrated to Boston as a watch maker, and was in comfortable circumstances until the War of Independence compelled him, as a loyal subject of the King, to seek asylum elsewhere, leaving behind him all the evidences of his skill.

Of the same town was Gawen Brown, who described himself as a clock and watch maker lately from London. Among surviving examples of his work are two clocks (*Figs. 1 and 2*) owned by the Bostonian Society; and a watch of interesting associations, which once belonged to a man of some consequence in the history of Boston, and, indeed, of Massachusetts, before the Revolution (*Fig. 5*). This watch now reposes in the rooms of the Massachusetts Historical Society. Gawen Brown is also remembered in the annals of Boston as the maker of the clock in the Old South Church.*

He died August 8, 1801, aged eighty-two, leaving an only child, Mather Brown, the artist (*Massachusetts Historical Society Proceedings*, Vol. 46, pp. 249-250; Vol. 47, pp. 32, 34, 289, 290, 291).† Britten, in his valuable book on old clocks and watches,‡ gives the name as *Garven* and the date *1789*, presumably from a dated clock or watch.

Third on the list is Theodore Cross, clock maker, also of Boston, who appears to have been thriving there before 1775.

Another Massachusetts watch maker may be mentioned, namely, Thomas Burkmar, who was flourishing in 1776, probably in Boston.

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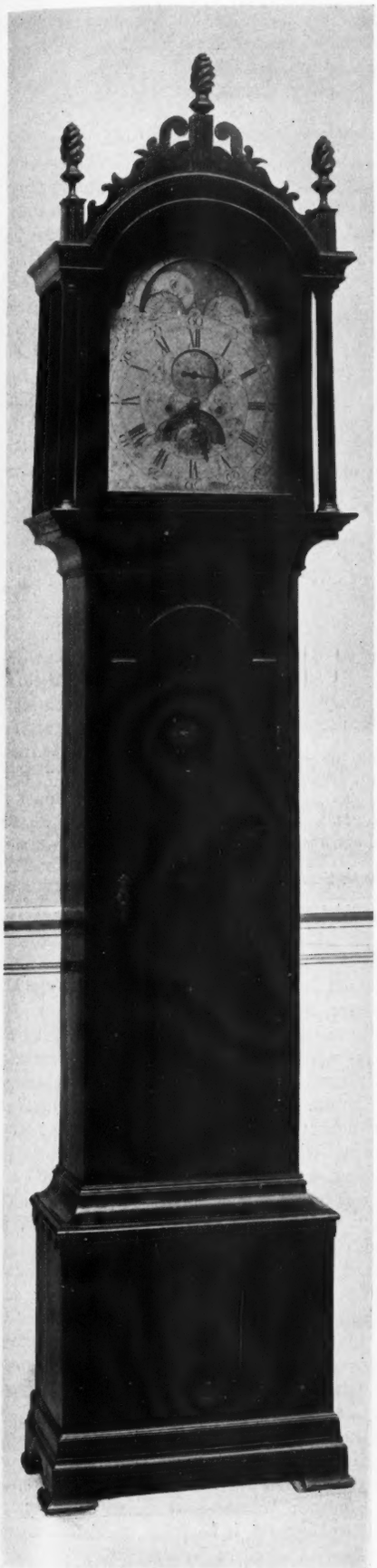
* A recent newspaper item records completion of the fourteenth cleaning which the venerable clock has undergone. The expert who undertook this work reported the finding of the name *Gawen Brown* on one of the clock's wheels, and likewise the names of two repairers, Aaron Willard, Jr., with the date *1838*, and George M. Stevens, with the date *1890*.

† Mather Brown (*1761–1831*) painted numerous portraits in America before going to London to study under Benjamin West. He was appointed portrait painter to the Duke of York, and executed portraits of George III and other members of the royal family. — *Ed.*

‡ *Old Clocks and Watches and Their Makers.*

Fig. 1 (left) — Tall Clock by Gawen Brown (*1750*)
Like the watch shown in Figure 5, this Tory clock maker's timepiece was originally owned by the Reverend Mather Byles. It is cased in pine, painted and marbled. On exhibition at the Old State House, Boston.
Owned by the Bostonian Society

Fig. 2 (right) — Tall Clock by Gawen Brown
Mahogany case. On exhibition at the Old State House, Boston.
Owned by the Bostonian Society



New York State

One of the most interesting early characters was John Cumming, a Scotsman, who emigrated to America just before the outbreak of the Revolutionary War — in 1774, to be precise — and took with him over two hundred dependents, settling with them, as he declares, at "Oswald-Field in Katts-Kill in the County of Albany and Province of New York." Here he bought a very valuable lot of land, which he cultivated and improved, with every prospect of success.

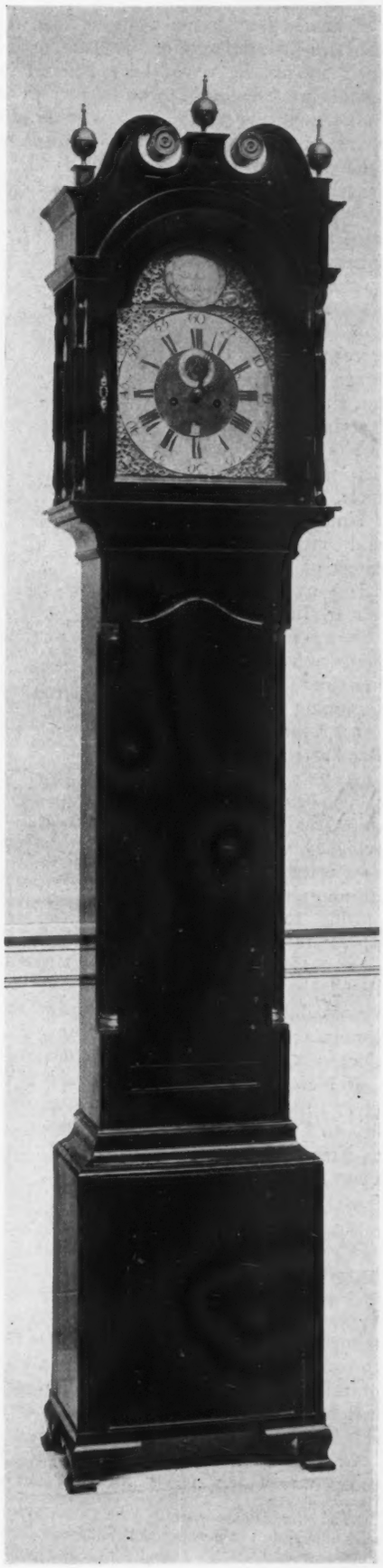
Then came the war. The leaders of the "disturbances," as he calls them, endeavored to seduce him from his loyalty and duty to his King and country by offering him "very flattering rank" in the American military service. On declining to yield to their efforts, Cumming was threatened continually with violence, all of which he "weathered with cheerfulness."

With no prospect of relief from the British forces, he advised those of his dependents who were able to bear arms to make their escape at the end of the summer of 1776 and join the British army. To this advice they agreed, on condition that John Cumming himself remain at home to protect and support their wives and children. Some joined Sir John Johnson's regiment, the King's Royal Regiment of New York, and others found their way to New York City; while three were taken prisoners.

At the risk of his life, Cumming went to New York in January, 1777, for instructions from the British authorities as to conducting himself and his dependents in their critical situation. He was instantly offered the command of the oldest company in the Royal Highland Emigrants, a regiment commanded by Colonel Allan McLean, with the promise of speedy promotion to the rank of major. Flattering as was such an offer, he could not bear the thought of leaving his beloved wife and children in the hands of enemies "whose mercies were very seldom extended to any that opposed their measures," and, acting upon the advice of friends in the army, and others, he resolved instantly to return to his family, and succeeded in reaching his plantation. Hardly had the Scotsman settled there than he was taken prisoner; but was released on parole.

Fig. 3 (left) — Tall Clock by Thomas Harland (*c. 1773*)
Brought from Norwich, England, by the maker, and kept by him in his Connecticut home. The case is probably of Connecticut workmanship.
Owned by the Wadsworth Atheneum, Hartford

Fig. 4 (right) — Tall Clock by Samuel Rockwell
Owned by the Wadsworth Atheneum, Hartford



While in the "dismal mansion" he was informed that, if he chose to take the oath of allegiance to the Americans and enter their service, he would be appointed immediately lieutenant colonel in the engineers — an offer which he rejected with disdain. Subsequently he was allowed to go on board a sloop, only to be told later that all the prisoners were soon to be banished to Maryland. He escaped, however, to the woods. After his imprisonment and release, in 1778, Cumming was allowed to remain at Oswald-Field until November, 1779. He and his family managed to reach New York in May, 1780, not without many adventures, and in the September following they sailed for England.

Their misfortunes were not yet at an end, for they were wrecked on the Irish coast near Cork, but all were saved. In his claim for loss of effects are included his watch maker's tools.

Nothing has been said regarding the career of John Cumming as a watch maker. In that craft he had served his apprenticeship to his brother, Alexander Cumming (*c. 1732–1814*), Clifford Street, Bond Street, London, and was afterward taken into partnership. This brother had achieved some fame as a watch maker at Edinburgh before migrating to London, where he made, for George III, his principal work, an astronomical clock, now in Buckingham Palace. For this clock he was paid the large sum of £2,000 and a pension of £200 a year for attending to it. Alexander Cumming is also known as the author of an excellent treatise on clockwork, published in 1766 (*Britten*).*

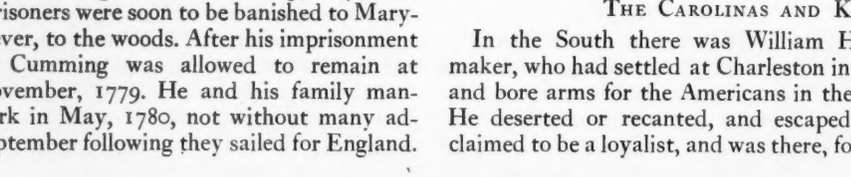


Fig. 5 — Watch by Gawen Brown of Boston

Marked on the dial *Brown — Boston:* on the works *Gawn Brown — Boston*. Originally owned by the Reverend Mather Byles, Boston minister of the Revolution, famous for his wit. The bit of paper tucked into the outer guard case shown in the illustration bears, in the handwriting of Catherine Byles, one of the two daughters of the minister, the following punning couplet: "He that his watch would keep, this he must do: Pocket his watch and watch his pocket, too." The watch is now owned by the Massachusetts Historical Society, a gift from Robert Marion Pratt.

For the photograph and its description Antiques *acknowledges the courtesy of Julius H. Tuttle, Librarian of the Society*

In New York City were the following: Thomas Evans, working in 1756; and Mervin Perry, an Englishman from London, who fled to England during the Revolution, but returned afterward to New York and resumed his craft. Britten mentions Thomas Perry, freeman of New York in 1750.

Philadelphia

Thomas Quin removed from New York to Philadelphia, where he settled in Chestnut Street, and was still there at the outbreak of the Revolution. In a letter, dated from London, October 4, 1775, now in the Earl of Dartmouth's collection of American manuscripts (a summary of which has been printed by the Historical Manuscripts Commission), an anonymous writer congratulates Quin upon his advancement from the regulating of watches to the command of a provincial regiment on the American side in the war.

One more Philadelphian may be recorded, Samuel Jeffreys, a prosperous watch maker for over seventeen years until the Revolution wrought his ruin. As a resolute loyalist, he was obliged to flee to England. His name was recorded at Number 32, Monkwell Street, Cripplegate, London, in 1788.

Britten adds a third, Solomon Curtis, in 1793.

The Carolinas and Kentucky

In the South there was William Hardy, a London watch maker, who had settled at Charleston in South Carolina in 1773, and bore arms for the Americans in the war from 1776 to 1780. He deserted or recanted, and escaped to England, where he claimed to be a loyalist, and was there, following his craft, in 1783.

One Matthew Maker was also a clock maker at Charleston before 1776.

At Wilmington in North Carolina there was John Kirkwood, who appears to have carried on his business undisturbed by the Revolution.

At Lexington in Kentucky there were: Samuel Ayres, describing himself, in his advertisements between 1790 and 1819, as silversmith and jeweler, as well as clock and watch maker; Henry Hyman, from London, established about 1799; and Robert and Alexander Frazer, frequent advertisers in the newspapers in 1801–1803.

Connecticut

Many names are recorded in Connecticut in the late George M. Curtis's excellent brochure, *Early Silver of Connecticut and Its Makers*. At Danbury there was C. S. Mygatt; in New Haven, Silas Merriman; and at Norwich, the well-known Thomas Harland (*1735–1807*), who had learned his trade in England; and his apprentice, Nathaniel Shipman. Joseph Keeler was established at Norwalk; and at Litchfield there was Benjamin Hanks, who invented, about 1783, a self-winding clock with air vanes.

Hartford can claim the noted Daniel Burnap (*1760–1838*), an apprentice of the above-mentioned Thomas Harland, maker of brass clock movements and one of the finest clock makers in New England; Isaac Sanford, described as engraver, silversmith, and miniature painter, as well as clock and watch maker; and Enos Doolittle, both silversmith and clock maker.

Lewis Curtis of Farmington combined with his business as silversmith the sale of chime clocks, which he advertised in 1799. With a tall clock by Thomas Harland (*Fig. 3*), in the Wadsworth Atheneum at Hartford, is another tall clock, in a mahogany case, by Samuel Rockwell, of Middletown (*Fig. 4*).

In some cases these men may have merely sold watches and clocks imported from Europe with their names displayed upon them, as is revealed in the advertisement of Thomas Perry in a New York newspaper of 1756: "makes and cleans all sorts of clocks and watches. He will import, if bespoke, good warranted clocks at £14, and clocks without cases for £10."

* The information concerning John Cumming's career in America is obtained from unpublished sources in the Public Record Office in London (A. O. 12/20, ff. 37–54, 55–59).

The London Letter

By GUY CADOGAN ROTHERY

IT is not often that a statesman dilates on the national value of archæology, but Lord Crawford and Balcarres, presiding in London at the annual meeting of the British School at Athens, was emphatic in his approbation of the work done, not only in Greece, but in Egypt and at Chaldean Ur. The strength and influence of a country, he declared, may be promoted by the study of archæology quite as well as by far more costly and speculative undertakings. His praise of our museum authorities is very generally endorsed. Their classification of the national treasures and their constant labors in grouping special exhibitions do much to help all persons interested in antiques, particularly collectors. The rearrangement of the painted vases at the British Museum, for example, has certainly enabled many to appreciate at their true value those Greek and Etruscan and Roman vases which have recently come under the hammer.

Some persons seem rather to resent the accumulation of treasures in our museums. Nevertheless, it is a fact that any outstanding acquisition, or the regrouping of specimens for some special display, invariably creates a stir in antiquarian circles, and starts a corresponding activity among collectors. Thus the gift of the Wilson-Embleton collection of old Leeds pottery (over one hundred pieces) to the Leeds Art Gallery has initiated a revived interest in old Leeds and Liverpool ware, more particularly for the hand-painted Leeds creamy pottery and the black basalt, which often equals the best from Josiah Wedgwood's kilns.

* * *

We scarcely need the gorgeous display of College plate at Oxford, organized by the University authorities and the Goldsmiths Guild, to stimulate our appetite for the masterpieces of our bygone silversmiths. Of late the Ashmolean has been the mecca of connoisseurs, for, though the richness of the University plate is well known, this display gave unique opportunity for seeing treasures from all the Colleges massed together. Choice specimens, both native and foreign, all the way down from the early fourteenth century, were shown.

Charles I, when at Oxford, suggested that the University should melt down their plate for his benefit, guaranteeing to reimburse the authorities later at five shillings per ounce! In the light of this munificence, it is amusing to see that an apostle spoon, just over two ounces in weight, has recently been sold for over £152; while a Charles II Norwich cup fetched 445 shillings per ounce, and a Charles II porringer embossed with tulips and with chased scroll handles, 270 shillings per ounce. Even a George II plain silver coffee pot sold at the rate of 56 shillings, and a silver tray, dated *1787* and bearing the arms of Barnard Inn (one of the old Inns of Court), about 30 shillings per ounce.

Writing about silver reminds me that many are looking forward eagerly to the coming sale of the late Marquis of Lincolnshire's silver. It is a large collection with some remarkable pieces, including a silver-gilt casket enclosing an inkstand, dated *1789*, and inscribed *Mr. Pitt's inkstand, Wycombe Abbey, 1802.*

* * *

Good progress is being made with the organization of the exhibition of Dutch art to be held at the Royal Academy from January 2 to March 9. Pictures have been promised from most of the public and private collections in Holland, while the wealth of examples in England will also be made available. The affair is being arranged by the Anglo-Batavian Society. Meanwhile anything by the Dutch masters that comes on the market finds ready purchasers. Several sales are announced for later in the season at which important pictures by both Dutch and Flemish artists will be offered.

The cry against "the export of art treasures" is frequently raised — rather ignorantly; for, after all, such transactions are largely a matter of exchange. Thus, our French friends are getting some of their own back. Last season, Paris collectors were large buyers at the sale of Hawkins snuffboxes and jewels; and they have again been over picking up some of their lost treasures. At Sir Hercules Read's sale, for instance, a pair of circular silver powder boxes, bearing the arms of de Rohan impaling de Montmorency, with the Paris mark of 1786, and J. B. Cheret's monogram, was bought by a Paris visitor for £700. Another of his compatriots gave £125 for a St. Cloud tea service, in white painted with flowers, and consisting of a teapot, teapoy, sugar basin, and six cups and saucers.

We, in our turn, have been snapping up Dutch, Flemish, and Italian masters at Amsterdam, while keeping up a steady flow of antiques from Ur and Babylon. No enthusiast in these matters has much compunction in satisfying his acquisitiveness.

* * *

So far, the heaviest prices at auctions have been brought by textiles, remarkably fine pieces coming from Sir Hercules Read. An English fifteenth-century tapestry panel in colors, showing the Holy Trinity and four angels on a blue background, elicited an opening bid of £100, and gradually crept up to £4,200, at which figure it was duly knocked down. Another fifteenth-century panel, of German origin, an altar front in silks and wools, woven with the Tree of Jesse, fetched £500; a Gobelin panel woven for Russia, £580; and a pair of Elizabethan gloves of leather embroidered in silks, £160. One finds charming bits of old needlework in most of the antique shops; and it is worthy of note that such things are attracting the attention of high-class furnishers, who are using fine old bits of stitchery and lovely color for bedecking their chairs, couches, and screens. The large available supply of such material is understandable when one reads the inventories of households of four or five hundred years ago. I was able recently to examine a long, narrow parchment roll — the inventory of the chattels of a seventeenth-century Surrey yeoman — a list of household goods, nearly every item of which would be a present-day treasure. A fair proportion of similar goods and chattels still remain stored away in attics.

What such neglected stores may contain has been amusingly exemplified at the Royal Grammar School, Guildford, where Doctor George C. Williamson, rummaging in the ancient chained library, came upon a German commentary on the *Book of Kings*, printed at Zurich in 1550. It is the only perfect copy known, though fragments of the book exist in Germany and Austria. The *Worcester Mediæval Harmony*, just issued by the Plainsong and Mediæval Music Society, is entirely built up of old music found in the bindings of some fifteenth-century books and used as wrappers for bundles of accounts in the library of Worcester Cathedral. A discovery of lesser importance, but of great interest, is the manuscript *History of Barnard's Inn*, soon to be offered at auction. It was found among the papers of the last principal of that dissolved legal foundation.

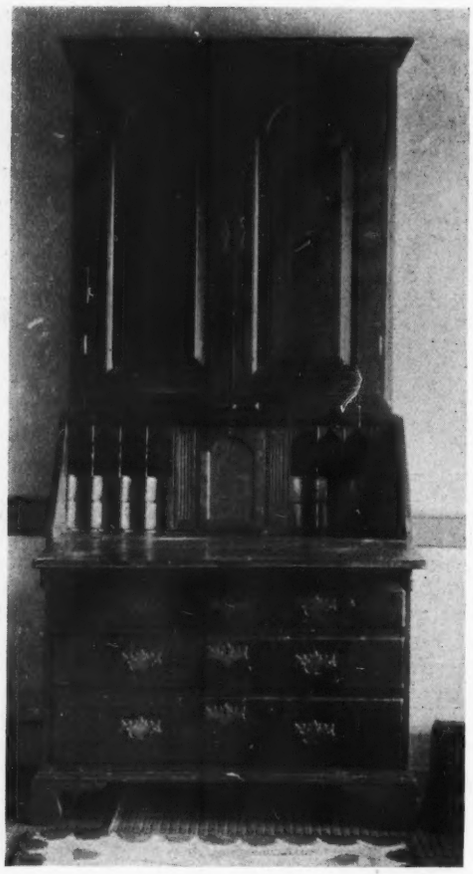
* * *

A discovery of a different kind, from the neighborhood of Guildford, is a black flint knife, with tang, which is provisionally dated between 10,000 and 20,000 B. C. It is of the flake type, beautifully curved. These flints of the Upper Palæolithic age are extremely rare, while those of the Neolithic strata are fairly common, and were accurately described by William Dugdale, in his *Antiquities of Warwickshire*, as long ago as 1656, at a period when the Continent looked upon such things as freaks of nature,

JERICHO

BROWNSBURG

BUCKS COUNTY, PENNSYLVANIA



FINEST STRIPED CURLY, HONEY AND GOLD — THE PHOTOGRAPH IS A WASHOUT

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a point to the credit of British archæology. More alluring to many are the sixteenth-century breastplates, swords, spurs, keys, crosses, snuffers, and the far older arrowheads found during the restoration of Helmsley Castle, a Norman structure in Duncombe Park, Yorkshire.

Shop Talk

By BONDOME

HE was nine-tenths farmer and one-tenth antique dealer. His shop was the wagon shed of a weather-worn barn careening on the verge of an up-country New England by-road. Here I discovered him amid the still sturdy remnants of a multitude of rural four-poster beds. I asked the worth of these altars to Morpheus. The old fellow eyed me for a moment. "Wall," he replied, "I cal'late they ain't wuth nothin'; but I'm askin' twenty-five dollars apiece for 'em!"

Wise old boy! Whatever price he might accept, after protracted haggling with a bargain-hunting buyer, his mental appraisal of his wares armored him against disappointment.

* * *

I often feel like repeating that insignificant incident to the innumerable host of those who ask the value of this or that bit of more or less antique crockery or glass or furniture which they happen to own. Nine times out of ten the article really "ain't wuth nothin'," and, even when it might bring just a little more than that, the favorable margin is likely to be pretty thin. When things are utterly in the zero category, I seldom hesitate to say so. When they justify a position on a higher level, I advise a professional appraisal; for I believe that no one, unless he is in close and constant contact with the actual buying and selling of antiques, has any business to commit himself to a valuation.

* * *

But, after all, what does an appraisal amount to? What precisely does it stand for? With a view to passing the answer along in this column, I have asked that question of several dealers who occasionally serve as professional valuers. And this seems to be about the gist of the matter. An appraisal may be made for either one of two main purposes. Either the owner of a collection wishes to insure his belongings against loss by fire or theft; or he may desire to record their status as a cash asset in case of his death, or of his encounter with a situation which may necessitate liquidation of some part of his tangible property.

In the first instance, both the owner and his insurers must be satisfied as to the cost of *replacing* lost or destroyed articles. In the second, it is important that valuations accord with the probable returns from a *forced sale*. Between replacement costs and the prices realizable under stress of circumstances there yawns a considerable monetary gulf. Hence, in arranging for an appraisal, it is well to decide in advance the precise reason for the undertaking.

Frequently, of course, the owner of a more or less casually acquired antique wishes to learn its fair market price under normal conditions of sale. This situation reveals yet another angle of approach. Some dealer appraisers tell me that, when asked to serve such an owner, they usually set their figure at the price which they themselves would be willing to pay, at the same time advising their client that, in a direct sale to a private party, he would be justified in adding a reasonable percentage.

Another tells me that he places his estimate approximately twenty per cent above what he would be willing to pay. On the other hand, a friend of mine who frequently appraises libraries states that he bases his judgment of the rarer items primarily on auction price lists, discounting the published figures sufficiently to cover sales costs and likewise to eliminate, in so far as possible, the factor of chance, always operative at auctions. By the time he has finished his eliminations, his appraisal of net worth will stand somewhere between one-third and one-half the published auction prices. Where prices paid for certain classes of books have

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CHRISTMAS comes but once in the year. Weddings are always with us to invoke the special genius of the Spinning Wheel Shop. For many hard-pressed society matrons and bewildered bachelors now hand Mrs. Kennedy full power of attorney to pick wedding presents in their stead. The gift may be the last word in sumptuous exquisiteness, like the glowing little desk shown above, or no more than a bit of cunningly overlaid glass, or a time-dimmed pewter jug. The giver has but to set the price limit and an almost clairvoyant sense of the appropriate guides the selection.

LALLIE LEE KENNEDY

35 Fayette Street *Boston, Massachusetts*

been showing a steadily mounting tendency through a period of years, his valuation will, of course, be higher in relation to auction reports than where such prices have long remained stationary or have shown a tendency to recede.

* * *

All such nicely balanced calculation is obviously beyond the powers of the amateur. It is a strictly professional performance. That is why no one should ever attempt to value his own or his neighbor's antiques on the basis either of shop prices or of published auction results. Furthermore, the selling of antiques usually involves expense — expense for expert opinion, for advertising, for rent, light, heat, clerk hire, transportation, and a thousand other items — even before any bread-and-butter allowance is made in behalf of the person assuming responsibility for the transaction. Shop or auction prices must cover all these items, including the bread and butter. Such being the case, an antique in the home should never be appraised at more than a fair fraction of the figure which the piece might bring in the salesroom with all its attendant expenses. Remembrance of this principle would prevent a great deal of misapprehension, suspicion, and eventual disappointment among an over-optimistic public.

* * *

The love of collecting medals is inherent in human nature. The medals may be the scalps of conquered foes, or even their smoke-dried and diminished heads; or they may be die-struck coins. While the form of medals differs according to circumstances, the urge to gather such mementoes remains in all cases fundamentally the same. Hence, it is safe to prophesy success for the recent effort of the American Federation of Arts to form an American Society of Medalists with a membership sufficient to defray the costs incidental to the designing of new medals each year by well-known sculptors, and for the reproduction of these designs in bronze for distribution to the membership of the society. Such a society could be started with a minimum of one thousand members paying annual dues of $8.00 each. As I understand the matter, ANTIQUES is authorized to invite its numismatically inclined readers to apply for membership in the proposed organization. Those who are interested may obtain full information by writing to the Society of Medalists, in care of the American Federation of Arts, Farragut Square, Washington, District of Columbia.

Some day the historians of human achievement will recognize the eighteenth century as marking the culmination and close of man's age-long striving to perfect the art of living, and the nineteenth century as signalizing his enlistment of science as chief aid in his struggle for social survival. The further the eighteenth century recedes in point of time, just so much fairer, more perfect, more desirable will it and all its gracious manifestations of cultured serenity appear to succeeding generations. The future attitude is already presaged in the activities of museum authorities throughout America. The emphasis of the new wings of the Metropolitan and the Boston Museum and the historical interiors of the new Pennsylvania Museum is unanimously on the one great period. And now the Brooklyn Museum announces a new gallery to be known as the Eighteenth Century Gallery. It will house appropriate exhibits of American and English furniture, glass, and silver.

* * *

The plans to preserve and restore the ancient town of Williamsburg, Virginia, and adequately to enlarge the plant of William and Mary College, which has its seat in that picturesque community, are certain to attract increasing attention as their fulfillment progresses. The project has been made possible through the generosity of John D. Rockefeller, Junior; but its development is, to a considerable extent, proceeding under the eye of the Reverend W. A. R. Goodwin, whose enthusiasm, by the way, first aroused Mr. Rockefeller's kindly interest.

Williamsburg is reached from Richmond by an indescribably uninteresting motor trip, bearable, however, for the requisite hour and a half of its duration. Already a number of large new buildings, more or less in harmony with the original academic halls,

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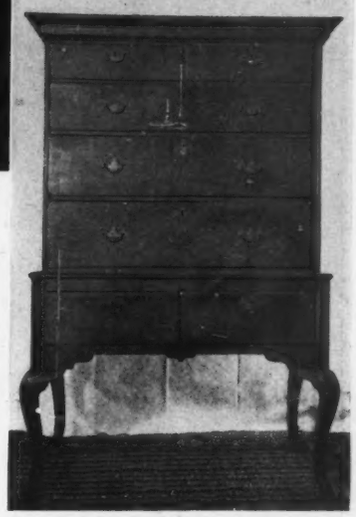

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The Ingleside Winter,	Currier & Ives	*The Home of Washington — Mt. Vernon,* medium folio,	Currier & Ives
Cottage Life, "Summer" medium folio,	Currier & Ives	*Jerome Park, N. Y.,*	Currier & Ives
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A pair of mahogany knife boxes; a Windsor settee; a Queen Anne maple side chair, found in Castine, Maine; a mahogany dish-top table; a maple dish-top light stand; a maple corner chair; ladder-back chairs, single or in sets, rush seats; a slant-top desk in pine, 3 drawers.

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have been erected on the college grounds, and the restoration of several of the ancient residences of the town is well under way. The architects have, I think, rather missed fire in their designs for the strictly collegiate group. They have, to be sure, conscientiously imitated the bonding pattern of the brick-work observable in the surviving eighteenth-century structures of the college; but their creation as a whole seems to lack evidences of an exhaustive study of other early Georgian examples, and of a broadly imaginative comprehension of the means by which Sir Christopher Wren and his contemporaries achieved architectural results of such variety and harmonious dignity. The opportunity was great; the accomplishment hardly surpasses the creditable.

* * *

Five seventeenth-century paneled rooms from the mansion Whitehall, in Shrewsbury, England, were recently exhibited in Chicago by Marshall Field and Company. If space permitted, I should be tempted to reproduce photographs of certain of these rooms for the purpose of exemplifying early English woodwork, as it may be subjugated to modern domestic ideals, including bridge lamps and family photographs. Very nearly contemporary with the oak room from the Grange in Broadhembury, County Devon, exhibited in New York last year by Charles of London, the Whitehall apartments are far less richly elaborate, since, except for their overmantels, they are devoid of ornamental carving, and they lack the molded plaster and the applications of color and gilding which helped to place the earlier work in a class quite by itself. Yet what these simpler works lack in possibilities of grandeur they make up in peaceful invitingness and in unusual adaptability to latter-day use. This Whitehall paneling, like that from the Grange, is, I understand, an acquisition by Charles; but the aspect of familiar domesticity which pervaded its Chicago presentation hardly bespeaks that master's devising. The entire outfit, it is announced, has been purchased for installation in the new Continental-Illinois Bank and Trust Company — an investment on the part of that corporation which, if I mistake not, will increase in value more rapidly than almost any other of its holdings. But, if the construction of Whitehall was begun in 1578, and the existing paneling was added a century later — as the publicity concerning it states — I cannot yet figure out why Messrs. Marshall Field and Company's bulletin should attribute this woodwork to the reign of James I.

* * *

True to their previous policy of holding their sales only on the home grounds, Flayderman and Kaufman will stage their forthcoming auction in Boston. It promises to be a large affair and handled on a scale of lavishness such as New England has not heretofore witnessed. Six rooms in the Hotel Statler have been reserved for the preliminary display of offerings. The sale itself, which will also be held at the Statler, will occur January 10 and 11.

* * *

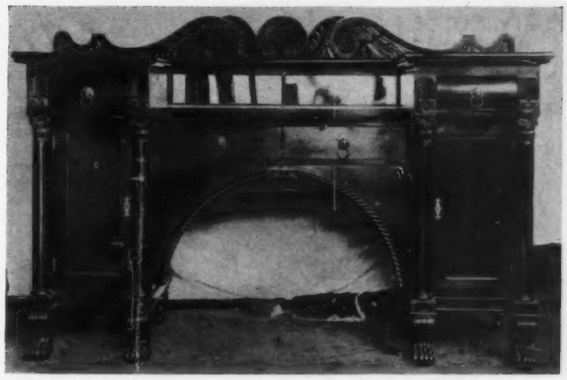
A number of antiques, recently part of a loan exhibition at Independence Hall, Philadelphia, will be the nucleus of a sale to be held under the auspices of Mr. and Mrs. Camp of The Hayloft, at the Anderson Galleries, during the afternoons of January 18 and 19. Mr. and Mrs. Camp have gone further than the majority of dealers with the collecting of early American silver. They promise for the sale a goodly showing in this field, in addition to liberal quantities of glass, lustreware, and, of course, furniture.

* * * *

From the advance notices it seems to me that the sale of the decorations and furnishings of the Glemby Mansion, New York City, which is to be held at the American Art Galleries, January 3, 4, and 5, should arouse tremendous interest. The oak paneling from a fifteenth-century French abbey, with appropriate appurtenances in the way of tapestries, velvets, brocades, statuary, and furniture, are included in the offering, together with a good many objects in eighteenth-century taste and a considerable Oriental collection. The advance exhibition opens December 29.

The American Art Galleries likewise announce, for January 17,

Left: FINE OLD SECRETARY IN MAHOGANY. A COMMODIOUS AND STATELY OLD PIECE IN EXCELLENT CONDITION, WITH OLD BRASSES. HEIGHT 6 FEET, LENGTH 4½ FEET, DEPTH 19 INCHES. PRICE $450.



Above: SPLENDID EMPIRE SIDEBOARD IN FINE CONDITION. LENGTH 6½ FEET, HEIGHT AT ENDS 3 FEET 10 INCHES, HEIGHT AT CENTER 3½ FEET, DEPTH 2 FEET. COMES APART FOR SHIPPING. PRICE $350.

NEW ARRIVALS: Chippendale Serving Table in mahogany, length 40 inches, height 32 inches, depth 20 inches, price $225; Sheffield Water Pitcher, a handsome old piece in fine condition, price $35; a pair of old leather Fire Buckets, decorations restored, price $50 for the pair; a beautiful decorated Hitchcock Chair, has been cleaned and retouched, fine condition, price $25; a pair of veined Alabaster Ornaments, 17 inches high, price $50; alabaster and ormolu French Clock, in fine condition and running order, $75; a very high grade swell-front mahogany Bureau, Hepplewhite style, molded edge top, fine condition, $200; curly maple flat-top Highboy with all original brasses, original condition, $650; maple Tip-table, round top, 36 inches, original piece, in fine condition, $100; and a host of other good things. Let us know your wants — most likely we can fill them.

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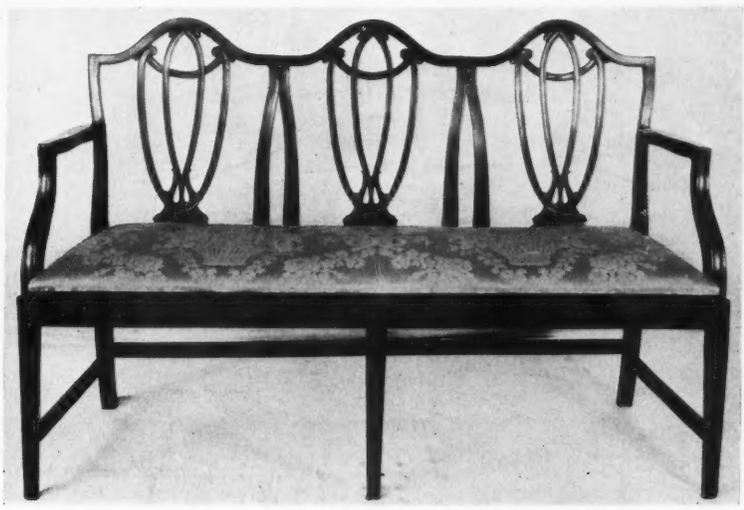

Florian Papp takes pleasure in wishing you a very happy New Year, and also wishes to say that in this New Year he will specialize in early American and old English furniture. He will carry old works of art, decorations, needlework, rare lustre, china, old Sheffield plate, brass, fire tools and irons, and, in fact, everything one needs for furnishing a home with unusual and practical antiques at reasonable prices. Mr. Papp, being a graduate cabinetmaker of great experience, is a very capable judge as to whether pieces are genuine antiques, whether they are well made, and whether they are correct in style. We have six floors filled with beautiful examples of old art and will take great pleasure in showing them to you at any time you find it convenient to call.

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Fine furniture always, both American and English, including now a Chippendale chest of drawers, serpentine front, beautiful brasses, mahogany, a superb piece; Hepplewhite and Sheraton chairs; some excellent American tables. American glass always kept in best patterns: *Horn of Plenty*, *Bleeding-heart*, *Lion*, *Westward-Ho*, *Diamond-point* and *Rose in Snow;* colored glass in fine apple-green, amber, blue, canary, and red and white; goblets and rare pieces in all. An exceptional collection of pink Staffordshire, also Lowestoft and overlay glass, a changing variety of things too numerous to mention, and a reputation for lovely things at fair prices.

MRS. FREDERICK L. CRESSEY MISS FLORENCE DEWOLFE CRESSEY

18, and 19, a sale of Italian antiques which should dim almost any of its predecessors of recent years in the rarity and diversity of its items. Every article in the sale will be sold under full guarantee.

* * *

Past sales I shall discuss next month.

Current Books

Any book reviewed or mentioned in ANTIQUES *may be purchased through this magazine*

Address the Book Department

SHADES OF OUR ANCESTORS. American Profiles and Profilists. By Alice Van Leer Carrick. Boston, Little, Brown, and Company, 1928. An Atlantic Monthly Press Publication. xviii+205 pages; 52 illustrations. Price $5.00.

AMERICAN silhouettes have long waited for an historian. Now, having found one, they should realize — if realization is vouchsafed to such inanimate yet vital things — that they could have found no one better qualified for the undertaking than Mrs. Carrick. For silhouettes, being the most human of human documents, require for their interpreter one whose appreciation extends far enough beyond considerations of mere technical skill on the part of the artist to include a rich comprehension of human values.

Mrs. Carrick is gifted with precisely that kind of appreciation. I have a notion that it was the spontaneity of silhouettes, their extraordinary power of suggesting, without completely defining, character and personality that first brought them into the circle of her fondest hobbies. Knowledge of the method of their making no doubt came later, and later still the urge to learn all that might be learned concerning those picturesque individuals — some of them half artist, half vagabond — who footed their way about the American countryside, everywhere casting their shadows behind them as they went.

But whatever her route to mastery of her subject, Mrs. Carrick's achievement of her goal is evident in every page of her book. Her task was on easy one. The topic defied any truly scientific classification either by types or by chronology. Many of the early American silhouettists were eclectic in their methods. They would carve a client's profile in white paper, or scissor it out of black, or, occasionally, they would paint it delicately in india ink touched with bronze or colors, after the English fashion. Some few among them, too, were skillful or daring enough to trace their portraits with a graving tool through gold leaf applied to glass, reënforcing the lines with lampblack or asphaltum or other sombre-hued pigment.

And as for dates, most of these delineators lived about the same time. Their art shows no process of evolution from crudity through perfection to eventual decline. It sprang suddenly into being, flourished mightily for a few years, and then, with the advent of cheap and easy photography, virtually disappeared, except as a catchpenny amusement of summer beach resorts and country fairs.

So Mrs. Carrick has had to compose her separate chapters as best she could, treating her men in groups where their relative unimportance or the paucity of information concerning them seemed to necessitate such an arrangement; discussing others — the outstanding fellows — more critically and completely. And what a varied lot they were! Peale, the painter, who kept a kind of dime museum of stuffed fowl and glass-eyed reptiles, and operated a mechanical device for taking shadow profiles; the English Edouart, who sheared his way into the households of the most exalted American families and recorded his every work with the precision and exactitude of a bookkeeper; Hubard, the boy prodigy from overseas, who began cutting profiles in this country at the tender age of fifteen years — friend and companion of the great Sully and the far greater Gilbert Stuart, and himself, in the end, a portrait painter of no mean quality; William King and Jarvis, whose restless spirits led them through all the detours of destiny; Brown, perhaps the greatest of them all, who cut his subjects full length and caught not only the outline of their forms and features, but every peculiarity of bodily pose and carriage; these and many others — not great artists, perhaps, but flavorous folk, eminently typical of a generation in which a livelihood often depended more upon facility in many directions than upon specialized mastery of one.

And just as they were typical, so are the portraits which they have handed down to posterity — portraits not alone of the great and the near-great, but of all young men and maidens, the oldsters and the children, who, in days when agility with scissors and paper caused more popular wonderment than aëroplane acrobatics will arouse in this year of grace, could scare up the modest price charged for the thrill of seeing black miracles wrought by nimble fingers in a peripatetic temple of art.

PAIR OF PHILADELPHIA CHIPPENDALE MAHOGANY SIDE CHAIRS.
ORIGINAL CONDITION

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Collectors

All this romantic side of the story of American silhouettes Mrs. Carrick gives us so vividly and vivaciously that most of us will fail to realize the vast amount of painstaking research that underlies her glowing narrative, and the wide range of travel and direct observation which has been the price of the really remarkable series of illustrations with which she has generously filled her book.

Shades of Our Ancestors is an important and valuable contribution to the ever-waxing literature of collecting in America. That its erudition is garlanded with a sprightly and often brilliant style should enhance rather than diminish the recognition accorded to its sound scholarship. In testimony of their appreciation of the author's achievement, the publishers have given her book an adequate format and an unusually attractive dress.

FURNITURE TREASURY. By Wallace Nutting. Framingham, Mass., Old America Company, 1928. 5000 illustrations, with descriptions, in two volumes. Price $25.00.

THIS is a pictorial age, one in which education comes increasingly through vision rather than through precept. Mr. Nutting's appreciation of the fact is evident in his latest work, *Furniture Treasury*. And since he has produced that publication with thorough inclusiveness, its success seems certain beyond peradventure.

Mr. Nutting's previous book *Furniture of the Pilgrim Century* was definitely limited in scope to the development of American furniture between the years 1650 and 1720, or thereabouts. Remarkably complete in so far as it went, it yet failed to give the student and collector even a glimpse of the rich and varied output of American craftsmanship during the prosperous and imaginatively fruitful years of the eighteenth and early nineteenth centuries. This lack has now been supplied. The two large volumes of the *Furniture Treasury* repeat all the essentials of the earlier work and complement them with a matter of three thousand additional illustrations covering all important aspects of American furniture design from 1720 until the close of the Empire period.

Mr. Nutting has been wisely general in selecting examples for inclusion in these volumes. Things elaborate and things simple, things choice and things relatively commonplace are shown side by side, so as to offer to all classes of collectors the widest possible range of comparison. And since his purpose is to display a great variety of different articles, rather than to parade his own erudition, he devotes very little space to textual commentary, and none whatever either to explaining the reasons for local peculiarities of style in early American furniture, or to pointing out the special earmarks — if there are any — of individual performance. Having brought a great mobiliary conspectus before the student, he very properly leaves the task of minute classification and specific attribution to others. The material supplied is enough to occupy the energies of a small army of investigators for some years to come.

Besides pictures of furniture the *Furniture Treasury* contains a number of representations of articles of household use and a valuable series of illustrations of furniture details — some of them photographically rendered, others in the form of scale drawings.

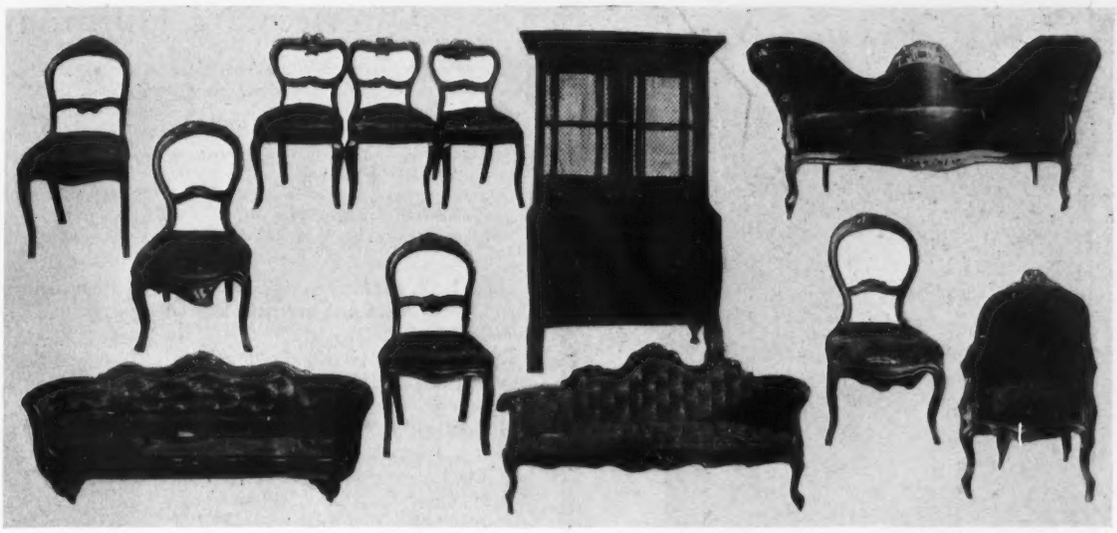
Mr. Nutting is to be congratulated upon so successfully accomplishing the task to which he has devoted much time and indefatigable energy. He has produced an opus whose indispensability to the student, the collector, the dealer, and the furniture designer will be increasingly manifest with the passing of time. It will not supplant more formal historical and critical works, but it will richly supplement them and, in so doing, add vastly to the interest and vitality of their message.

ORIENTAL RUGS: THE WAY TO KNOW AND JUDGE THEM. By Edna H. Roberts. New York, Dry Goods Economist, 1928. 111 pages, 42 illustrations. Price $2.00.

COLLECTORS of rugs are not born with an instinct for knowing what's what in floor coverings. They must start with learning some elementary principles such as are set down in this book, which tells how to discriminate between the good and bad in genuine Oriental rugs; how to know the imitations from the genuine. Even with the printed information in one's hand, the collector is not always safe from the wily tricks of the rug dealers from Asia Minor and Syria. But, by fortifying his study of text and illustrations with experience in handling and buying, he may, in time, become proof against imposture.

NOTES ON THE DECORATIONS AND MEDALS OF THE FRENCH COLONIES AND PROTECTORATES. By Harrold E. Gillingham. New York, The American Numismatic Society, 1928. 62 pages; 30 plates. Price $2.00.

THE historical connotations in this monograph are of unusual interest. The French dominions beyond the seas cover forty per cent more of the earth's surface than all of the United States, and the book is an *Almanach de Gotha* of barbarian and savage dynasties, which have founded noble orders, and rewarded merit through the symbolism of medals or ribbons to stick in the coat. The principal decorations described in the book are illustrated.



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Queries and Opinions

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation Antiques *considers outside its province.*

434. I. W. P., *Pennsylvania*, wishes information concerning the clock, here reproduced, which bears the following inscription: *Jacob Godshalk — Philadelphia.*

Nutting mentions this clockmaker as working in Philadelphia, but assigns no date.

In Antiques for September, 1927, page 232, Query Number 336, there were published some notes from G. A. R. Goyle on Philadelphia clockmakers, which included brief mention of the fact that, in 1781, Jacob *Godschalk*, a clockmaker, was paid ten pounds specie for repairing the Statehouse clock.

It would seem safe to assume that our enquirer's timepiece is the work of this repairer of the famous Statehouse example.

435. DeVere A. Card informs us, in reference to the article on bellflower glass published in Antiques for November, 1928, that he has seen during the past few years several pieces of this pattern in milk-white glass and two in color: one, a rather dull sapphire blue cream pitcher; the other, a spoonholder in vaseline yellow.

Mrs. F. P. Ayer, the writer of the above-mentioned article, sent us, not long since, a notation regarding the small mugs with handles, of whose use she expressed uncertainty in her notes. Mrs. Ayer reports having recently seen a set of small mugs in a paneled pattern, which, according to the owner's recollection, were used to serve lemonade.

436. C. W. Unger has kindly sent us the following notes regarding the print reproduced in the Attic for last November (Vol. XIV, p. 412):

In reference to the so-called *Nineteenth Century Dance of Death* illustrated in the November number of Antiques, it may be interesting to know that your surmise as to its German origin is correct. More strictly speaking, it is a Pennsylvania-German print.

Several issues of the Peters print were made in the German language. The first few probably antedate the English one you illustrate. The German items were issued with at least two variations in title, the usual one being: *Der Wege zum Ewigen Leben, oder zum Ewigen Verderben* (The Way to Everlasting Life, or Everlasting Damnation). This title appears above the type border, and it is possible that, since your English specimen appears to have margins cut close, this latter also had a heading.

Gustav S. Peters was born in Dresden, Germany, learned the printing trade under Samuel Sauer (the grandson of Christopher Sauer, the famous Germantown printer), at Baltimore, and, in 1823, began business in partnership with John B. Moser at Carlisle, Pennsylvania, under the firm name of Moser and Peters. They removed to Harrisburg, in 1827, and Moser's name seems to have disappeared from their imprints after that year. Peters died, in 1847, and the business was then conducted by Lutz and Scheffer.

Since the picture in question was quite a popular one, and several issues with more or less important changes were made, it is possible that it was in print for a considerable portion of this period (*1828–1847*). There is no evidence as yet as to an earlier date, unless a Carlisle imprint turns up; but it will be found that a still earlier Pennsylvania-German print of substantially the same, although cruder type, is in existence. This was issued by Baab and Villee (*1826*), and by H. W. Villee (*1826–1832*), at Lancaster, Pennsylvania, under the title *Das Ewige Leben und die Ewige Verdamnisz.*

There are also several varieties of these. A third and still cruder variation was issued without imprint by an unknown printer, without title and with plain rough black border. There is no evidence, however, that this was an earlier print

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THE DUCHESS OF CLEVELAND
By Sir Peter Lely

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than either of the above. It is also interesting to know that a modern reprint in colors was made at Annville, Lebanon County, Pennsylvania, as late as 1924.

We now come to the most notable feature of the Peters print, and that is that it was *printed in colors*, and not the usual black and white colored by hand, as were the Villee and other types. Peters, undoubtedly, was one of the first in this country to attempt color printing from wood blocks. How close he came to being the first it is impossible to say with our present lack of collateral data. His color printing began at Carlisle, at least as early as 1826, and covers a curious lot of illustrated broadsides such as the *Lord's Supper*, *Christ Before Pilate*, a variation of Shakespeare's *Seven Ages of Man*, a conception of the *Judgment Day*, *History of Joseph and the Brethren*, etc. Later on he published also in color many rare small juvenile books, *Cock Robin and Jenny Wren*, *History of the Children in the Woods*, *John Gilpin's Ride*, *House that Jack Built*, etc. The majority of his broadside and juvenile items are now practically unknown, and deserve proper listing and description with full bibliographical details.

437. H. G. F., *New Jersey*, enquires concerning the date and provenance of the mahogany chest of drawers here illustrated.

The general form and proportions of this piece, with its inset corner columns, its top modified by a molding, and its quite specific shell, would normally suggest a standard specimen of New Jersey or Philadelphia cabinetwork of the 1760's. Closer examination, however, will render opinion hesitant. The usual chest of drawers of this type carries four tiers of drawers, whereas the present example carries but three. That the piece is unusually small — 34 inches wide, by 32 inches high, by 17½ inches deep — may, however, explain this departure from custom. We can, further, recall no standard New England, or Middle States, piece of the kind with three small upper drawers instead of a single long drawer.

We have a vague recollection of seeing a somewhat similar arrangement in Virginia — but the wood used was walnut instead of mahogany. Since there can be no question of the age or essential genuineness of the piece under discussion, perhaps some observant reader may be able to cite similar examples and to supply accurate information as to their source.

438. K. P. T., *Massachusetts*, enquires as to the date and identity of the curiously decorated teapot here pictured. The piece is of pale straw color and is said to have been given as a wedding present in 1792.

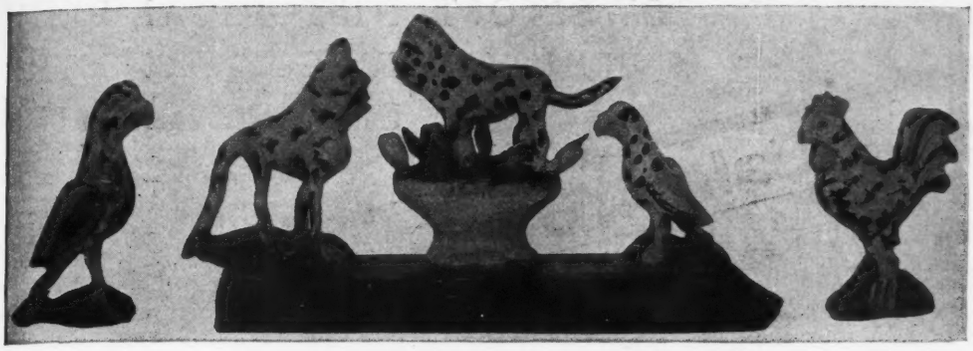
There is no reason to question the accuracy of the tradition concerning this teapot. The piece seems, without doubt, to be a specimen of salt glaze Staffordshire ware such as was made in England during the second half of the eighteenth century.

439. Miss N. F. Tefft reports that while endeavoring to discover some trace of W. Smith, potter of Greenwich, New York, about whom a query was included in this column as Number 421 in ANTIQUES for November, 1928, she found in a brief history of that town, under date of 1849, the following notes regarding other members of the pottery craft:

A pottery had been established by Lemuel Rowell, who was succeeded by O. V. Lewis, the present proprietor. An excellent article is here manufactured, and disposed of in this and adjoining counties.

Unfortunately, the missing Smith was not mentioned.

Miss Tefft has a jug marked *L. Rowell, Greenwich, N. Y.*, as well as a washbowl and pitcher marked *O. V. Lewis.*



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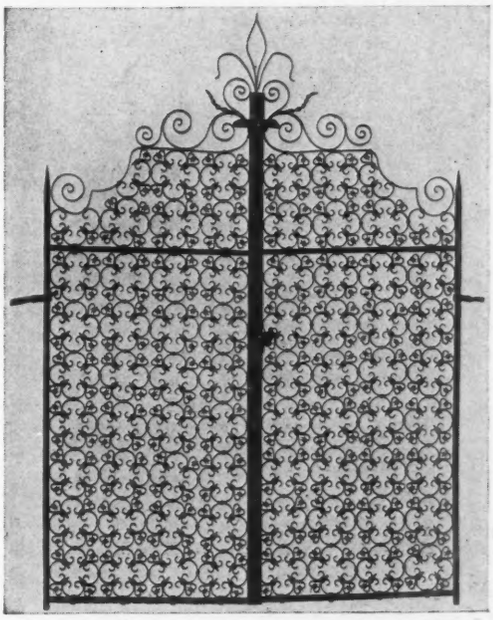

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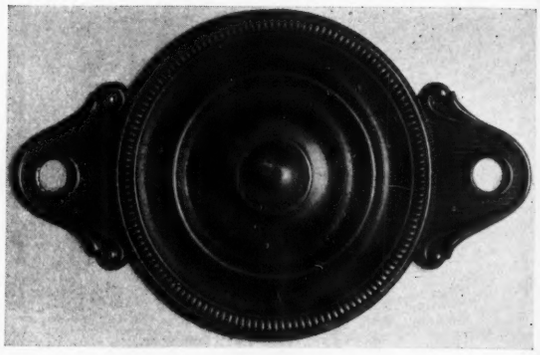

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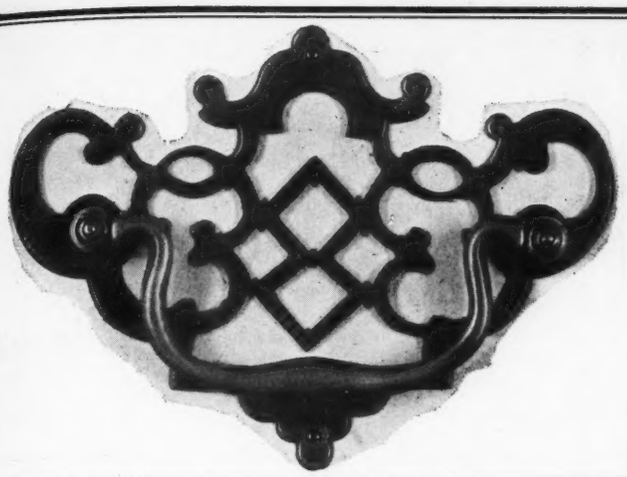

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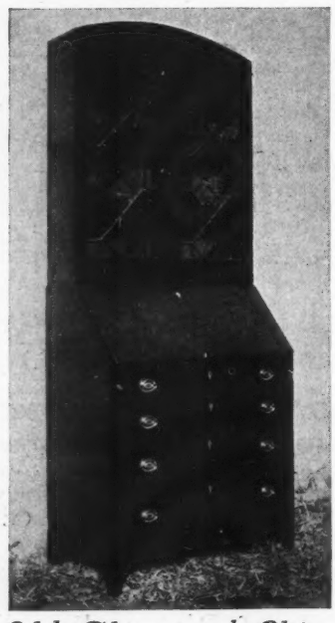

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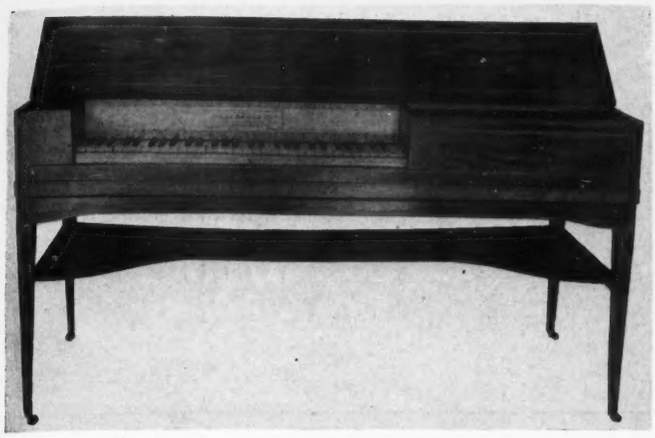

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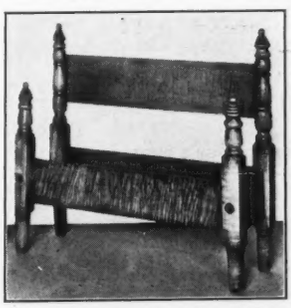

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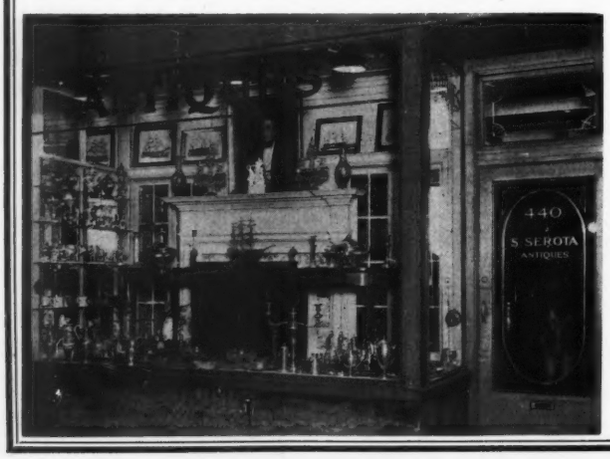

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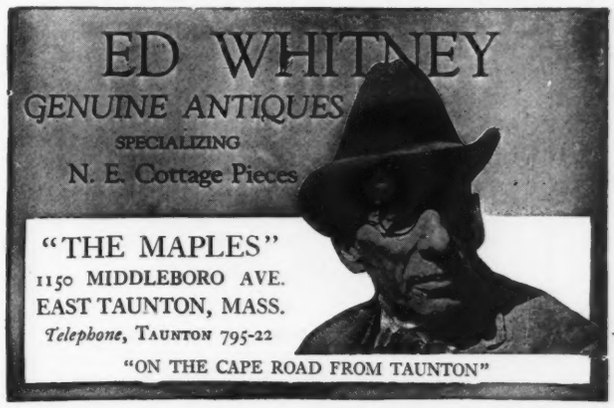

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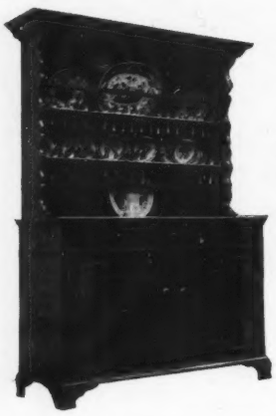

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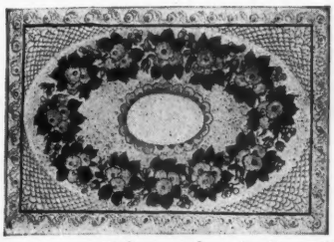

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Very fine four-post Sheraton walnut bed, foot post grooved, head post plain turned, one of the prettiest ones I have ever seen; several other kinds of four-post beds, also low-post beds; two inlaid Sheraton spinets; two inlaid Sheraton card tables; Hepplewhite card tables; thirteen other kinds of card tables; fine Sheraton eight-leg serpentine-front mahogany sofa; several fine inlaid Hepplewhite sideboards; also one pine and two maple inlaid sideboards; several slope-top desks in maple and walnut; two fine inlaid bracket-foot slope-top desks with bookcase tops and panel doors; two carved oak chests, about 1675, all original; oak linen press with two drawers, with the old hand screw that presses the linen above, made about 1710, very rare Queen Anne piece; three-part inlaid Hepplewhite walnut dining table with half round ends; eleven sets of very fine dining chairs in Chippendale, Sheraton, Duncan Phyfe, Empire, and Victorian, most of them have six to the set, some have six side and one armchair, prices very reasonable; large assortment of gold leaf mirrors all sizes; three mahogany console tables; Adam tea table; Adam mahogany dining table with extension that pulls out from underneath the top seating 12 persons, a very rare table; Duncan Phyfe serving table; several footstools; large stock of pairs of vases.

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Several pink lustre tea sets
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A PAIR of single maple beds fitted with full length side rails; other furniture for a maple and pine bedroom. A very unusual hooked rug, 85 inches by 51 inches, in soft yellow, tan, brown, and blue; another rug in tan and rose, round, scalloped, 50 inches in diameter. A beautiful silk quilt (not a crazy patchwork) finely pieced and quilted, lined, scalloped sides. Mahogany six-leg, drop-leaf, pad-foot table with center stretcher, top 46 by 36 inches open.

Glass : China : Pewter : Trays : Quilts : Hooked Rugs

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Pictures painted on glass for the top of that old mirror of yours. Quaint designs—ships, scenes, fruit or flowers copied from the originals. Send me a piece of paper cut the exact size needed for mirror-picture.

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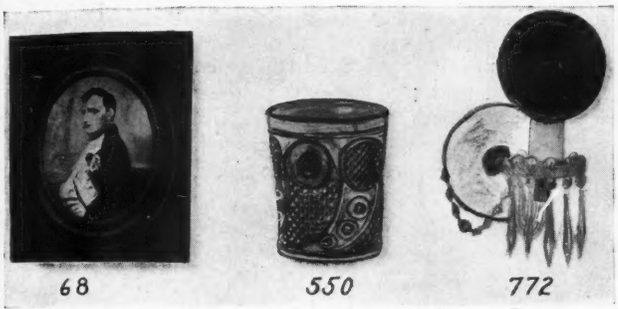

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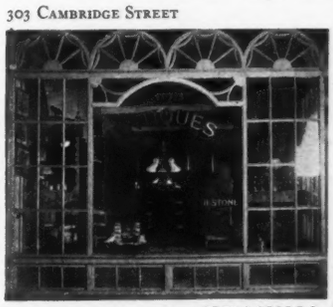

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1929

I cannot find in this small space
Room for my thoughts which run apace
To you — and you — and all who read,
Adown the path where antiques lead.

To you who know my little shop,
To you who in the future stop,
To those I know and serve by mail
And shipments send by post or rail

I greet you here on New Year's Day
It seems the most appropriate way,
For all, most surely, read this book,
And many for my "ad" will look.

My usual space I'll use to say,
"A bright and happy New Year's Day!"
And full — so brimming full of cheer
'Twill spill — and run through all the year.

S. ELIZABETH YORK, MATTAPOISETT, MASSACHUSETTS

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Finest Work :: Highest References

If you want your hooked rugs cleaned, repaired, or remodeled by experts, call on us. We do work for the leading dealers and collectors in America. We have made seemingly impossible repairs for others and can do the same for you. Send us your hooked rugs for free estimate.

We also renovate Oriental rugs and antique tapestries and we carry some hooked rugs for sale

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In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

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PLEASE SEND COMPLETE INFORMATION and prices on old fish net canopy for tester bed to A. R. GLANCY, Lone Pine Road, Birmingham, Michigan.

OLD NEEDLEPOINT, SAMPLERS, VALENtines, dolls, and unusual pieces of colored glassware. Please state condition and price. L. SLEEPER BLOUNT, Box 145, Big Bayon, St. Petersburg, Florida.

CHILDREN'S IRON TOY BANKS; ALSO SILver resist pitchers. Send description and prices to E. R. JACOBS, 302 Central Park West, New York City.

AMERICAN SYSTEM FLASK WITH STEAMboat and sheaf of wheat. Give color and price wanted. JOHN A. HIGLER, 1405 Chester Pike, Eddystone, Pennsylvania.

PRINTS AND LITHOGRAPHS BY CURRIER & Ives, N. Currier, Sarony & Major, Bufford, and others. Engravings by A. Doolittle. The highest prices paid. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, New York.

LETTERS WRITTEN BY PRESIDENTS, famous statesmen, generals, etc., no signatures; Revolutionary diaries, early account books; single printed sheets, pamphlets, bound volumes of newspapers, laws, etc., before 1800. CHARLES F. HEARTMAN, Metuchen, New Jersey.

I WILL BUY OLD PAMPHLETS, BROADsides, pictures, books, letters. Send for free booklet of items wanted. G. A. JACKSON, 28 Pemberton Square, Boston, Massachusetts.

OLD SILVER SPOONS AND OTHER OLD silver. Either write full descriptions or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

PARTNER WANTED. I WANT A YOUNG woman with brains, personality and capital. Prefer one who knows books, silver, pewter, paintings, etc., one who would love to go out and hunt these fascinating treasures with me. ABRAHAM GREENBERG, BEL AIR ANTIQUE SHOP, Bel Air, Maryland.

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GLASS PAINTINGS FOR CLOCK AND MIRror tops. Greater variety — smaller prices. Free photographs and particulars. Framed specimen, $1.00 postpaid. THE BORLAND STUDIO, Norwich, New York.

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PAIR OPAQUE BLUE AND WHITE DOLPHIN candlesticks; group Staffordshire figures, reasonable; wildflower, bellflower, and other patterns in glass flasks and cup plates. Send for list. NESS ANTIQUE SHOP, 115 Oakland Drive, Kalamazoo, Michigan.

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STEER'S HORNS. PAIR OF STEER'S HORNS, specie 1812, six feet across, polished and mounted; also buffalo's horns, killed by Cody in 1872. Free photographs. L. D. BERTILLION, Mineola, Texas.

SHIP MODEL: VERY FINE MODEL OF FULL rigged ship *Torrens*, great detail, size 27 inches over all, safe delivery guaranteed, price $175. A. STAINFORTH, 59 Beacon Street, Boston, Massachusetts.

HEPPLEWHITE SETTEE AND ARMCHAIR, inlaid, $100. Photographs on request. No. 85.

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NETTED CANOPIES FOR FIELD AND FOURpost beds; knotted bedspreads; old designs; dozen antique Bristol blue fingerbowls; Loewstoft. FOLK INDUSTRIES, Greenwich, Connecticut.

ANTIQUES MAGAZINE FOR 1927 AND 1928 complete; 1926 — April to December, excepting July. Perfect condition. $12.50 for the lot. No. 87.

CANDELABRA: THREE-PIECE SET WITH all original figured prisms, Westminster Abbey design, price $100. A. STAINFORTH, 59 Beacon Street, Boston, Massachusetts.

ORIENTAL DRAPERIES, RUGS; ENGLISH bedspreads, embroidered in soft tones with crewel; mahogany furniture. CARLOTTA ERRANI SURBRUG, 280 Park Street, Montclair, New Jersey.

COPIES OF ANTIQUE COLONIAL PATCHED bedspreads, gay harmonious colors; few rarely beautiful floral designs, appliquéd. MAY MOORE, Forrest Park, Georgia.

SUNDERLAND PITCHER: EXCEPTIONALLY fine purple lustre specimen, holds one gallon, with three decorations, proof condition, $75. A. STAINFORTH, 59 Beacon Street, Boston, Massachusetts.

OLD MONEY: $2 TO $500 EACH PAID FOR hundreds of old coins. We buy and sell. Send ten cents for Illustrated Coin Value Book, 4 by 6. We pay cash. You may have valuable coins. Get posted. CLARKE'S COIN EXCHANGE, Desk 57, Le Roy, New York.

RARE OLD PICTURE, ENGRAVED HEAD OF George Washington by Welch, from original painting by Stuart, 20 by 18 inches. In fine condition, best offer takes it. No. 86.

CURRIER & IVES *AMERICAN HOMESTEAD*, *Spring*, *Autumn*, *Winter Morning*, *Summer Morning*, and other desirable prints; small tables and candlestands; maple chests of drawers; footstools; trays; pewter; quilts; coverlets; fine old hooked rugs. Hooked rugs repaired. THE LITTLE HOUSE, 324 North Fullerton Avenue, near Watchung Avenue, Montclair, New Jersey.

BRISTOL LUSTRES: IN OPAQUE WHITE overlay, 11½ inches high with full set of original prisms, very brilliant, $75. A. STAINFORTH, 59 Beacon Street, Boston, Massachusetts.

PAIR OF STIEGEL FLIP GLASSES, PERFECT condition; pair Bohemian decanters; pair vaseline yellow candlesticks; also maple tip-and-turn table. FREDERICK A. ADAMS, 40 Center Street, Northampton, Massachusetts.

FRIENDS, ROMANS, ANTIQUERS, LEND ME your ears. For the jaded collector a rare early curly maple lowboy, 39 inches long, 20 inches wide, 33 inches high, sturdy construction, pad feet, guaranteed 100% original except brasses, a museum piece at a humane price. Curly maple Winthrop desk; tea table; Sheraton chair; Chippendale desk, chair; bellflower carafe; rare print, *Tree of Liberty;* jade Bristol perfume. The foregoing for discerning collectors who appreciate rarities. JOHN CONOVER, 5 Todd Place, Ossining, New York.

SHIP MODEL, 32 INCHES LONG, 27 INCHES high, $25. EMERSON, 14 South 39th Street, Philadelphia, Pennsylvania.

HERE ARE BARGAINS! SHERATON SWELL-front chest of drawers, reeded columns, $65; beautiful cherry corner cupboard, double paneled doors, $75; curly maple chest of drawers, beautiful curl, $65; schoolmaster's secretary-desk, double glass doors, $35; Dutch wall cupboard, paneled double doors, $35; mahogany open-arm Lincoln rocker, upholstered, $12.50; perfect pair Bohemian vases, $6.00. These pieces are worth double prices asked. EDGAR C. CARPENTER, JR., 320 South 3d Street, Reading, Pennsylvania.

SMALL LYRE-END MAHOGANY MUSIC rack, American, $100; large old brass hob-grate, $100; jade-green blown glass lamp, shade to match, 1840–1850, $25; rare early sconce, tin frame, glass covered pewter reflectors, $100; four large 18th century French colored sporting prints, artist, Carle Vernet. H. V. BUTTON, Waterford, New York.

RARE IRON MANTEL, COLORED TINSEL decoration; green patchbox; inlaid cherry four-drawer chest; lithograph, by Bufford, of *Boston Massacre*. THE KETTLE AND CRANE, Boscawen, New Hampshire.

MAPLE SLAT-BACK ARMCHAIRS, FOUR and five slats, $12 up; hooked rugs, old and new, $5 to $10. General line of furniture, glass, etc. D. C. RUDISILL, R. D. 1, Gettysburg, Pennsylvania.

CURLY MAPLE DINING SET AND CURLY slant-top desk; gilt curtain tiebacks; cameo lamp; carved ivory lion; etc. MABELLE J. GRAVES, Village Green Antique Shop, Fair Haven, Vermont.

$25 EACH: WALNUT BUREAU; CORNER CUPboard; stretcher table; chest; sawbuck table; large sampler; Chippendale mirror; large shelf clock. Mrs. J. M. SMITH, Highland Avenue, North Wales, Pennsylvania.

WESTERN AND SOUTHERN DEALERS: 10% off during January and February on orders of $500. Empire and mid-Victorian chairs, tables, chests, sofas, etc. Write EDITH GARDNER MEISSNER, 795 Chestnut Street, Waban, Massachusetts. Aunt Lydia's Attic.

CURRIER & IVES *CHICAGO FIRE*, NICE frame, 25 by 30 over all, $50; large cherry birdcage tip tables, snake feet, $75; six ordinary bow-back Windsors, $18 each; one exceptional bow-back, $30. Guaranteed genuine. H. M. DRENNAN, St. Albans, Vermont.

MAHOGANY DINING TABLE, FOUR reeded and carved legs, beautiful crotch mahogany top, 40 by 60 inches leaves up, refinished, $125; curly maple Pembroke table with drawer, oval brass pull, slender turned Sheraton style legs, shaped leaves, top 37 by 40 inches leaves up, refinished, $85; curly maple inlaid card table, white mahogany square tapering legs, nice condition, $175; six heavy fruit carved mahogany chairs, deep carving on heavy back, carved fretted back splay, carving on front of serpentine seat, knees and legs, good condition, $100. Largest stock in Northern New York. Free lists. S. O. TURNER, Upper Glen Street, Glens Falls, New York.

SELLING COLLECTION OF OLD GLASS FOR out-of-town client, blue, amber, vaseline, clear, lamps, salts, plates, etc. Priced for quick sale, many pieces $1 to $5. BRANDON, 12 East 37th Street, New York City.

DR. SYNTAX "TAKING POSSESSION OF HIS Living", 10 inch plate, Clews, proof; pewter tobacco jar; slant-top desk; music box; Paisley shawls; large tole tray. THE KANADASAGA, 485 South Main Street, Geneva, New York.

COLONIAL DOOR H-L AND STRAP HINGES, heart and tulip latches, originals, hand wrought; also cranes and fire irons. Why use poor reproductions? H. ROSSITER SNYDER, Guilford, Connecticut.

BOTTLES AND FLASKS: TYPE AND COLOR to suit dealers and collectors; rare Victoria cup plate, Marble's No. 502. List your wants for flasks. Send for free list No. 25. J. E. CLARK, 62 Thirteenth Avenue, Columbus, Ohio.

SEVERAL SHIP FIGUREHEADS; SEAMEN'S chests; fifty sap buckets; ten cobbler's benches; set of six hand-hammered copper-town measures, liquid, from Richmond, Maine; pewter platters by *N. Austin-Curtis & Badger*. WARREN WESTON CREAMER, Waldoboro, Maine.

SPECIAL BARGAINS ON A FEW HOOKED rugs that need slight repairs. No. 928.

MISCELLANEOUS

WANTED NAMES OF COLLECTORS AND dealers collecting Horn-of-Plenty, Wildflower, Cable, Lace, and other early glass. Have quantities at times. Put your names on my list. No. 88.

INTERIOR DECORATOR OFFERS HER services in decorating and purchasing furniture for early American houses; also for obtaining plans for such houses. Mrs. HARRIET H. HART, 1401 East 1st Street, Duluth, Minnesota.

How to Buy and How to Sell Antiques

Have you some antique you no longer want? Someone else might like it. Why not sell it and use the money to buy something you do want?

Or are you, perhaps, looking for some item which you cannot find? Someone has it and can be induced to sell. Let us help you find him.

The classified column of the magazine ANTIQUES was started to help the private collector buy and sell antique articles of every kind. Thousands of persons have used it to their profit. You can, too.

Rates for *Clearing House* advertisements are fifteen cents per word; with a minimum charge of $3.00 per insertion; payable when sending copy. Count each word, initial, or whole number as a word, complete name as one word, and complete address as one word. Copy must be in by the twelfth of the month.

ANTIQUES *683 Atlantic Avenue* BOSTON

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is $15 for a period of six months, $24 for a year, total payable in advance. A listing may consist of a dealer's complete name and address, with the words, "general line," "wholesale only," and the like. No descriptive matter regarding location may be included. Contracts for less than six months not accepted. Large announcements by dealers whose names are marked * will be found in the display pages.

CALIFORNIA

GLENDALE: The Hoose O'Worthy Antiques, 818 North Central Avenue.

CONNECTICUT

*DARIEN: Mr. and Mrs. Ralph Randolph Adams, 390 Post Road.

NEW HAVEN

Mallory's Antique Shop, 1125 Chapel Street.

The Sunrise Shop, 148 York Street.

Whitlock's Book Store, Inc., 219–221 Elm St.

*W. S. Beebe Co., 338 York Street. Reproduction of old brasses.

*PLAINVILLE: Morris Berry, 80 E. Main Street.

RIDGEFIELD: The Nook, Norwalk Road.

UPPER STEPNEY: *Mortimer J. Downing.

WESTPORT:

Wakefield Antiques, Boston Post Road. Antiques and historical Americana.

GEORGIA

*ATLANTA: Elliot Antique Shoppe, 571 Peachtree N. E.

ILLINOIS

CHICAGO:

*Ho Ho Shop, 670 Rush Street.

*Lawrence Hyams & Co., 643 South Wabash Avenue.

*GLENCOE: Mrs. Ruth B. Lincoln, 615 Greenleaf Avenue.

MAINE

BANGOR: The Three Gables, 204 Broadway.

BREWER: New England Antique Shop, 24 State Street.

PORTLAND:

Clarence H. Allen, 338 Cumberland Avenue. General line.

*ROCKLAND: Cobb-Davis, Inc.

*WALDOBORO: Warren Weston Creamer.

MARYLAND

BALTIMORE:

*Franklin Studio, 1124 Cathedral Street.

BEL AIR: Bel Air Antique Shop, Abraham Greenberg, Bond Street. General line.

MASSACHUSETTS

*AUBURNDALE: Wayside Antique Shop, 23 Maple Street.

BOSTON:

*Norman R. Adams, Inc., 140 Charles Street.

*Boston Antique Shop, 59 Beacon Street.

*Colonial Hooked Rug Shop, 307 Cambridge Street. Hooked rugs.

*The Exeter Galleries, 179 Newbury Street.

*Fine Antique Shoppe, 109 Charles Street.

*F. J. Finnerty, 130 Charles Street.

*Flayderman & Kaufman, 68 Charles Street.

*George C. Gebelein, 79 Chestnut Street. Old silver.

*Martin Heiligmann & Sons, 228 Columbus Avenue. Restoring and repairing.

*Hicks Gallery, 18 Fayette Street.

*King Hooper Shop, 73 Chestnut Street.

*Jordan Marsh Co., Washington Street.

*Louis Joseph, 381 Boylston Street.

*William K. MacKay Co., 7 Bosworth Street. Auctioneers and appraisers.

*George McMahon, 33 Charles Street.

*New England Sales Association, Inc., 222 State Street. Hooked rugs.

*Old English Galleries, 86 and 88 Chestnut Street.

*Old Russia, 16 Arlington Street.

*Old Village Antique Shop, 75 Chestnut Street.

*Ox Bow Antique Shop, 88 Charles Street.

*I. Sack, 85–89 Charles Street.

*A. Schmidt & Son, 587 Boylston Street. Old and reproduction silver.

*Shay Antiques, Inc., 181 Charles Street.

*Shreve, Crump & Low, 147 Tremont Street.

*The Spinning Wheel Antique Shoppe, 35 Fayette Street.

*H. Stone's Antique Shop, 301 Cambridge Street.

*S. Tishler, 80 Charles Street.

*Robert C. Vose Galleries, 559 Boylston Street.

*Yacobian Brothers, Inc., 280 Dartmouth Street. Hooked rugs.

*Ye Olde House, 28 Fayette Street.

*BROOKLINE: H. Sacks & Sons, 62–64 Harvard Street.

BUZZARDS BAY:

*W. W. Bennett, Twin Gateway.

*Mrs. Clark's Shop.

*CHATHAM: The Treasure Shop, Helen Trayes, Chatham Bars Inn Boulevard.

DEDHAM: Louise L. Dean, 293 Walnut Street.

*EAST TAUNTON: Ed Whitney, 1150 Middleboro Avenue.

*HAVERHILL: W. B. Spaulding, 17 Walnut Street.

KINGSTON: The Kingston Antique Shop, Harriet Welles Capron, Boston-Plymouth route.

*LONGMEADOW: E. C. Hall, 145 Longmeadow Street.

*MARION: Mrs. Mary D. Walker, Front and Wareham Road.

*MATTAPAN: H. & G. Berks, 1276 Blue Hill Avenue. Dial painting.

*MATTAPOISETT: S. Elizabeth York.

MEDFIELD: Medfield Antique Shop, West Main Street.

MELROSE: Wyoming Antiques, F. M. White, 122 West Wyoming Avenue.

NEW BEDFORD:

*Mrs. Clark's Shop, 38 North Water Street.

*The Colonial Shop, 22–24 North Water Street.

*NORTHBORO: G. L. Tilden, State Road.

*ORLEANS: The Sampler, Monument Road.

PITTSFIELD:

*Miss Leonora O'Herron, 124 South Street.

*Oswald's Antique Shop, 11 Linden Street.

SPRINGFIELD:

*B. R. Chaoush, 11 St. James Avenue.

*Johnson's Bookstore, 1379 Main Street. General line.

TAUNTON:

Mr. Alton L. Dean, 60 Harrison Avenue. General line.

*The Winthrop Antique Shop, 134 Winthrop Street.

*WARREN: C. E. Comins.

WEST BROOKFIELD: Ye Olde Red Brick House, Lotta F. Blount.

WEST MEDWAY: Old Parish House Antique Shop, Main Street. General line.

*WESTON: The Priscilla Shop.

*WORCESTER: The Old Furniture Shop, 1030 Main Street.

MICHIGAN

DETROIT:

*W. K. Pratt, 2748 Cass Avenue.

*The Sign of the Mermaid, Inc., 1014 East Jefferson Avenue.

MINNESOTA

MINNEAPOLIS: *William A. French Furniture Co., 92 South Eighth Street.

MISSOURI

*KANSAS CITY: Curiosity Shop, 1901–1911 Main Street.

NEBRASKA

OMAHA: Badollet Shotwell, 411 South 38th Street.

NEW HAMPSHIRE

*CENTRE SANDWICH: Blanchard's Antique Shop.

CONCORD: Derby's Antique Shop, 22 Warren Street.

*FRANKLIN: Webster Place Antique Shop.

*LOUDON: The Bungalow.

*SANDWICH VILLAGE: Katharine Bryer.

NEW JERSEY

BURLINGTON: Estella Story Hancock, 227 Wood Street.

*CAMDEN: Camden Antique Shop, 315 Vine Street.

EAST ORANGE: The Luster Pitcher, Gertrude M. Richards, 87 North 19th Street.

FREEHOLD:

*The House with the Brick Wall.

*L. Richmond.

The Yellow Cellar, Lilian Wilkinson, 6 Lincoln Place.

HADDONFIELD:

*Frances Wolfe Carey, 38 Haddon Avenue.

*Martha De Haas Reeves, 20 Potter Street.

LIBERTY CORNER: Beryl de Mott.

MADISON: Edith Bruen, Central Avenue. Antiques and paintings.

*Bottle Hill Tavern.

MONTCLAIR:

The Little House, Mable C. Osborne, 324 North Fullerton Avenue.

*The Peking Pailou, 147 Watchung Avenue.

NEWARK:

*Bayonne Antique Shoppe, 151 Washington Street.

J. C. Seng, 609 Warren Street.

PLAINFIELD: Thorp's Antique Shoppe, Chas. H. Palmer, Prop., 321 West Front Street. General line.

PRINCETON:

*George Batten, 1 Evelyn Place.

William C. Fishburn, Shady Brook Farm, Princeton-Kingston Road.

RIVERDALE: Maud C. Patteson, Ye Olde Mill.

WESTFIELD: Ye Old Furniture Home, A. L. Maxwell, 999 Mountain Avenue.

NEW YORK

AUBURN:

Mrs. R. S. Messenger, 27 William Street.

Agnes T. Sullivan, 24 Steel Street.

BROOKLYN:

*Harry Mark, 749 Fulton Street.

BUFFALO:

*Hall's Antique Studio, 396 Delaware Avenue.

*CORNWALL: The Half Moon Inn, Storm King Highway.

*CORTLAND: The Sampler, 53 Prospect Terrace.

*DUNDEE: Jemina Wilkinson Antique Shop.

ELMIRA: Antique Studio, Mrs. H. D. McLaury, 414 East Church Street.

ITHACA:

*Colonial Antique Shop, 308 Stewart Avenue.

MARCELLUS: Martha Jane's.

*NEW ROCHELLE: Dorothy O. Schubart, Inc., 651 Main Street.

NEW YORK CITY:

*R. Randolph Adams, 28 East 75th Street.

*American Art Association, Inc., 30 East 57th Street. Auction galleries.

*Francis Bannerman Sons, 501 Broadway. Firearms.

*Capozzi & Agrippa, 591 Lexington Avenue.

*Charles Cordts & Co., Inc., 106 East 19th Street. Reproduction of old brasses.

*Walter G. Earl, 235 East 42nd Street.

*Esmond Gallery, 1113 Lexington Avenue.

*William A. French Furniture Co., 238 East 46th Street.

*Ginsburg & Levy, 815 Madison Avenue.
*Renwick C. Hurry, 7 East 54th Street.
*Lans Madison Avenue Galleries, 554 Madison Avenue.
*Lawson-Taylor, Inc., 20 East 57th Street.
*Jane White Lonsdale, 314 East 57th Street.
*H. A. & K. S. McKearin, 21 E. 64th Street.
*Elinor Merrell, 50 East 57th Street. Old fabrics.
*Martha Morgan, 847 Lexington Avenue.
*J. W. Needham, 137½ East 56th Street.
*F. Noble & Co., 789 Madison Avenue.
*Old France, Jane H. Swords, 714 Madison Avenue.
*Ye Olde Mantel Shoppe, 63 Ninth Avenue. Old Mantels.
*The Old Print Shop, Inc., 150 Lexington Avenue.
*Florian Papp, 684 Lexington Avenue.
*Period Art Shoppe, Inc., 19 West 24th Street.
*Wm. H. Plummer Co., 7 East 35th Street.
*The Rosenbach Company, 273 Madison Avenue.
*I. Sack, 625 Lexington Avenue. Reproduction of old brasses.
*Sam Serota, 440 Madison Avenue.
*Mrs. Schernikow, 929 Madison Avenue. Hooked rugs.
*Skinner-Hill, Inc., 114 East 23d Street. Reproduction of old brasses.
*Nancy Watson, 23 East 63d Street.
*Henry V. Weil, 247–249 East 57th Street.
*Weymer & Young, 39 East 57th Street.

*NIAGARA FALLS: Ruth Knox, 529 Third Street.
*PAINTED POST: Isabella P. Iredell, Greenaway Lodge.
*PITTSFORD: Ruth Webb Lee, 89 South Main Street.
*PLEASANTVILLE: A. Williams, 56 Ossining Road.
SCHENECTADY: The Valley Shop, 14 North Church Street.
WEEDSPORT: Mr. E. C. Skadan, East Street. General line.

OHIO

CLEVELAND: *The Old World Gallery, 1512 Euclid Avenue.
COLUMBUS: The General Grant Antique Shop, 1415 North High Street.

PENNSYLVANIA

ALLENTOWN: Mrs. Beulah Jacobs Antique Shop, 1236 Walnut Street. General line.
BETHLEHEM: Schumm Antique Shop, 451 Main Street. General line.
BROADAXE (Whitemarsh): Skippack Pike Antiques, Philip Meredith Allen, Marie Dobbins Allen.
*BROWNSBURG: Schuyler Jackson, Jericho.
*BRYN MAWR: W. J. French, 539 Lancaster Avenue.
CHAMBERSBURG: Stony Batter Antique Exchange, North Second Street.
DOYLESTOWN:
Mary B. Atkinson, 112 East State Street.
EPHRATA: Musselman's Antique Shop, Highway, Route 5.
ERIE: Thérèse Julie Ballard's Antique Shop, 27 West 7th Street and 802 Peach Street.
GETTYSBURG: The Antique Shop, Earl W. Cox, 28 Chambersburg Street.
HARLEYSVILLE: C. G. Tyson, Springhouse and Sumneytown Pike. General line.
HERSHEY: Frank F. Kergerreis — Ella F. Kegerreis, 224 Cocoa Avenue.
LANCASTER:
*L. P. Aardrup, 341 North Queen Street.
*Mrs. A. K. Hostetter, 10 South Queen Street.
MEDIA: The Cheyneys, Crum Creek Road.
NEW BRITAIN: Mr. and Mrs. Preston Boone Lee, Bonnie Brae Farm, State Highway.
*PENNSBURG: A. J. Pennypacker, 501 Main Street.
PHILADELPHIA:
*The Estate of James Curran, 1625 Pine Street.
*A. L. Diament & Co., 1515 Walnut Street.
*Martha De Haas Reeves, 1100 Pine Street.
*The Rosenbach Company, 1320 Walnut Street.
James Schubert, 3832 Lancaster Avenue.
*Arthur J. Sussel, Spruce, cor. 18th Street.
PLYMOUTH MEETING: Antiques at Tamarack, Butler Pike and Flourtown Road, Stuart W. Gurney.
*POTTSTOWN: The Antique Shop of Mrs. M. Cookerow, 265 King Street.
*WALLINGFORD: Long Lane, P. G. Platt.
WEST CHESTER:
*William Ball & Son. Reproduction of old brasses.
*Francis D. Brinton, Oermead Farm.
WHITEMARSH:
*Hayloft Antiques, Bethlehem Pike.
The Old House, Bethelehem Pike.
YORK:
Bergman Antique Shop, 322–326 South Duke Street. General line.
*Joe Kindig, 304 West Market Street.
Caroline Logan, 253 East Market Street.
Yorktowne Antique Shop, 138 East Market Street.

RHODE ISLAND

BRISTOL: The Corn Crib Shop, Poppasquash Road.
*PAWTUCKET: George Reynolds, 37 French Street.
PROVIDENCE:
*The Chest-on-Chest, 13 Market Square.
Cushing's Antique Shop, 1228 Broad Street.
Bertha B. Hambly, 224 Waterman Street.
George A. Livesey and Charles G. Bertenshaw, 105 Broad Street.
*Wine & Millman, 1115 Westminster Street.
*WICKFORD: Wickford Hill Antique Shop, 141 West Main Street.

TENNESSEE

CHATTANOOGA: Dixie Shop, Anna S. Houston, 741 McCallie Avenue. General line.

TEXAS

*HOUSTON: Shabby Shoppe, 3501 Main Street.

VERMONT

*BELMONT: Old Curiosity Shop, E. E. White.
NEWFANE:
*The Black Kat Antique Shop, Fraye B. Brown. Dial painting.

VIRGINIA

*HARRISONBURG: Old Mill Stone Antique Shop, 191 South Main Street.
RICHMOND:
*W. L. Parker, 1529 Porter Street.
*H. C. Valentine & Company, 209 East Franklin Street.
*Wilkinson and Traylor, 504 West Main Street.

WASHINGTON

SEATTLE: The Treasure House, 1210 Fifth Avenue. General line.

WASHINGTON, D. C.

*Mrs. Cordley, 1319 Connecticut Avenue.
*George W. Reynolds, 1742 M Street, N. W.

WEST VIRGINIA

*CHARLESTON: Mrs. Roberta C. Nicholson, 1220 Virginia Street.

ENGLAND

*BRISTOL: Norman R. Adams, Ltd., Denmark Avenue, Unity Street.
*CHESHIRE: J. Corkill, Rock Ferry, Birkenhead.
CHESTER:
*G. H. Fennah & Company, God's Providence House.
*H. Kenyon, The Old Leche House, 21 Watergate Row.
*Mark O'Boyle, 27 Watergate Row.
*HARROGATE: William Lee, Esplanade Antique Galleries, Yorkshire.
LONDON:
*Norman R. Adams, Ltd., 10 Hans Road, Knightsbridge.
*Burfitt, Ltd., 1 Albermarle Street, Piccadilly. Old silver.
*Cecil Davis, 8 St. Mary Abbott's Terrace, Kensington, W. 14.
Esta Dickson, 123 Gloucester Road, Kensington, S. W., 7.
*Spink & Son, Ltd., 5 King Street, St. James, S. W. 1.
*MANCHESTER: J. W. Needham, St. Ann's Galleries, St. Ann's Square.
PRESTON:
*Edward Nield, 223 Corporation Street.
*Frederick Treasure, Kay Street.

Is Your Name Written There?

Just for his own sake, and his pride in his profession, every American and foreign dealer in antiques — important or unimportant — should be listed in this directory. The cost is so small that it is sure to be repaid many times over in new business even to him whose location may be as inaccessible as Timbucktoo and as unfriendly as Mount Everest.

If you are a dealer send your check for $15 now, and take your place among your competitors for a six months' period.

ANTIQUES *683 Atlantic Avenue* Boston, Massachusetts

Old Sheffield Tea Urn (circa 1790) gadroon mount and hand-chased. With lion ring handles, mounted on ball feet. Spirit lamp added at some later period — otherwise in original condition.

The price $290

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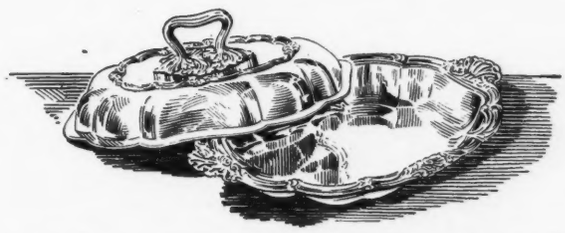

Old Sheffield vegetable dish with Shell and Scroll mount. The handle is removable so that the cover may be used as a separate dish.

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A Hepplewhite Disappearing Desk

This disappearing or table desk is an exceptionally rare type. It was made of mahogany during the last quarter of the eighteenth century. It is still entirely original. Closed, it forms a small kneehole table of delicate proportions — 30 inches wide, 21 inches deep, and 32 inches high. When the top is lifted, the pigeonholes rise automatically. A flap can then be pulled over, and you have an exquisite desk.

The fine piece of Hepplewhite is on our third floor, where you will find many other splendid pieces of antique furniture as well as old silver, china and mirrors.

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